

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND

Controversial New Music Gives Zest to Events of Hartford Festival

Connecticut Composers' Program Holds Important Place—'The Friends and Enemies of Modern Music' Spices Proceedings—Works by Thomson, Sessions, Josten, Abbott, Bowles and Many Others Performed

HARTFORD, Feb. 20.—Wadsworth Atheneum, which has staged in its Avery Memorial such unique premieres as those of 'Four Saints in Three Acts' and the American Ballet, devoted two week-ends between Feb. 9 and 16 to a Hartford Festival, in which music and the visual arts played co-operative roles. The Friends and Enemies of Modern Music, whose president, A. Everett Austin, Jr., is also director of the Atheneum, saw to it that the concerts included much music new to Hartford, and not a little that would inspire spirited controversy.

The opening concert on Feb. 9, was entitled 'Music of Today from the Connecticut Valley.' The fifty-piece Hartford Festival Orchestra, its personnel coinciding largely with that of the Hartford Civic, worked conscientiously under a bewildering array of conductors and compositions. John Spencer Camp's 'Festival' Overture was led by Angelo Coniglione. Alexander Smallens conducted selections from Roger Sessions's 'The Black Maskers,' with Harriet Eells as soprano soloist. Miss Eells also sang 'On the Beach at Fontana,' by the same composer.

Frederic Jacobi took the baton for his Concerto for 'cello, derived from Psalms 90, 91, and 92, with Eleanor Aller, soloist. Mr. Smallens led the orchestra in seven items of Incidental Music from 'Hamlet,' with the composer, Ruth White Smallens, at the piano. Ross Lee Finney's Three Songs, which won the \$200 prize offered by Mr. and Mrs. Morris Joseloff in a competition for Connecticut Valley composers, were sung by Mabel Garrison for the first time in public. The verses are by Archibald MacLeish.

Josten Concerto Heard

Werner Josten directed his own 'Concerto Sacro' Part II, the first portion having been played here by the Philadelphia Orchestra in 1933.

This concert, though suffering from the crowding together of musical elements too often ungrateful or tenuous, had its high moments and successfully focused attention upon little-known native music.

On the same evening everyone relaxed at a showing of cinemas of another day, including an Entr'acte by René Clair, 1924, with music by Erik Satie.

On Feb. 14, and again on Saturday afternoon, Stravinsky's opera-oratorio

'Les Noces,' was presented by the Art of Musical Russia, Inc., through the courtesy of Serge Koussevitzky, with four principals, a chorus of thirty-two, and the accompaniment of four pianos and a percussion orchestra. Alexander Smallens conducted. The soloists were Jeanne Palmer, Edwina Eustis, Ivan Ivantsoff, and Vasily Romakoff. At the pianos were Pauline Gardner, Hannah Klein, Ignace Strasfogel, and Alfred Thieleker. The performance was excellent, but the work too strident for so small a hall.

On the same program, Erik Satie's symphonic drama, 'Socrate,' was sung by Eva Gauthier and Colin O'More, with the Hartford Festival Orchestra; Mr. O'More as Socrates, Mme. Gauthier assuming three successive roles: Alcibiade, in 'The Banquet'; Phedre, in 'Banks of the Illysus'; and Phedon, in 'The Death of Socrates.' The essential barrenness of the score, and the intentional immobility of the singers, was relieved somewhat by the

LAURELS FOR A TENOR

Lauritz Melchior Receives from General Manager Johnson a Wreath Decorated with the Danish Colors. The Occasion Was the Tenor's One Hundredth Assumption of the Role of Tristan, Which Took Place at the Metropolitan on Feb. 14

A Hundredth Tristan



Wide World

BUSY PROGRAM FOR MUSIC EDUCATORS

Biennial Gathering to Be Held in New York from March 29 Through April 3

The biennial meeting of the Music Educator's National Conference will be held in New York from March 29 to April 3, and will include events of musical as well as educational interest by organizations, artists and speakers of national and international importance.

The national board of directors will meet on March 29, after which members may attend a concert of the New York Philharmonic-Symphony. The conference officially opens on March 30 with a general session, to be followed throughout the day by a second session, the opening of a voice clinic and other events. On March 31, an orchestra clinic and sectional meetings are of importance; on April 1, a band clinic, the annual meeting of the National Orchestral Association, and in the evening a concert in Madison Square Garden by the Associated Glee Clubs of America.

On April 2 the orchestra clinic will be continued, followed by a third general session to be held at the Metropolitan Opera House, the biennial business meeting, sectional and voice clinic meetings, a conference dinner, and optional attendance at a concert of the Boston

Symphony. On April 3, the final day, a band clinic, fourth general session, including a demonstration of recent developments in the reproduction of sound, color and motion; a Damrosch hour program to be broadcast over a national chain from the Metropolitan Opera, various clinics and sessions and a folk festival, also held at the Metropolitan Opera House, are notable events.

Among the groups that will be heard during the week, but for which no definite assignment has been announced are: the Oratorio Society of New York and the Juilliard Symphony in a concert including the Ninth Symphony of Beethoven, and an Italian High School Choir sent to America to sing for the conference. Many other choruses, orchestras and choirs of New York and other states will also participate.

In addition to conference members who will make contributions to various forums, the following will take part in the programs: Gordon Bailey, Thomas H. Briggs, Harold G. Campbell, Harry Woodburn Chase, Walter Damrosch, Lawrence Gilman, Edwin Franko Goldman, Howard Hanson, William H. Kilpatrick, James L. Mursell, J. Tertius Noble, Milton C. Potter, Agnes Samuelson, John Smallman, George D. Strayer and Edward L. Thorndike, and many others widely known in music.

TOSCANINI RETIRING; PHILHARMONIC TO CURTAIL SEASON

Conductor Will Terminate Ten-Years Association with New York Orchestra with Concert of April 26

Subscriptions Reduced

Musicians' Union Agrees to 24-Weeks Season in Place of Present 30—Current Wage Scale Holds—Schuster Succeeds Wallenstein

THE retirement of Arturo Toscanini as musical director and chief conductor of the New York Philharmonic-Symphony was announced by the orchestra's board of directors on Jan. 14. He will make his final appearance on April 26 with this organization, which has been under his exclusive control, musically, since 1928. No announcement was made as to a successor or successors.

Necessity for retrenchment, by way of a shortened season, was proclaimed immediately by orchestra officials, but they foresaw difficulties with the Musicians' Union as the consequence of such a step. In some quarters it was feared that disbandment of the orchestra might be their only alternative. A recent meeting between union and orchestra representatives, however, brought about an agreement whereby the 1936-37 season will be cut to twenty-four weeks, a reduction of six weeks from the former schedule, and the present \$90 per week minimum wage scale for the musicians will continue in force.

The Philharmonic-Symphony directors expressed a desire "to acknowledge with thanks the patience, courtesy and co-operation of Local 802 of the Musicians' Union in finding a solution to one of the many difficult problems which face the society."

Season to Open in November

According to the new schedule, the 1936-37 season will open early in November and end about the middle of April. There will be two Thursday evening and two Friday afternoon series of twelve concerts each; two Saturday evening series of six concerts each, and two Sunday afternoon series of twelve concerts each. The Saturday and Sunday subscription rates again will be reduced, and the Thursday and Friday rates adjusted to the smaller number of performances. It has been indicated that no appeal will be made to the pub-

(Continued on page 4)

Teatro Regio Destroyed by Fire

TURIN, Feb. 15.—The famous Teatro Regio, scene of many opera premieres, was destroyed by fire on Feb. 9.

ITURBI TO CONDUCT ROCHESTER PLAYERS

Engaged as Permanent Leader of Philharmonic—Harrison to Be Associate

ROCHESTER, N. Y., Feb. 20.—José Iturbi, noted conductor and pianist, has been engaged as regular conductor of the Rochester Philharmonic for next season according to A. M. See, executive director of the Rochester Civic Music Association. Guy Fraser Harrison will be associate conductor and will continue as conductor of the Rochester Civic Orchestra which has been under his baton since its inception.

Mr. Iturbi will conduct virtually the entire season with Mr. Harrison taking over a few concerts. He is the first permanent conductor the Rochester orchestra has had since Eugene Goossens resigned seven years ago to head the Cincinnati Symphony. Mr. Iturbi will conduct the opening four concerts of the Rochester season which will begin the first week in November. He will continue to reserve a portion of his time for piano engagements.

Had Mexican Debut

"I intend to make good music, and there is nothing sensational about that," said the Spanish virtuoso, who first made the transition from keyboard to podium in Mexico City in 1933 and has attained a practically equal celebrity in both realms since that time. "I do not intend to change the orchestra or the scores or the audiences," he continued. "At each concert I shall try to balance the old with the new, the standard with the contemporary. . . . I have always been happy working in Rochester and look forward with great pleasure to going there next season."

Mr. Iturbi will conduct the Philadelphia Orchestra this season for one month beginning March 2. On March 17 he will bring the orchestra to New York where he will introduce three new works: 'Five Miniatures' by Paul White, a member of the Rochester Philharmonic; Intermezzo from Goossens's opera, 'Don Juan de Manara,' and a suite from Shostakovich's opera on Gogol's 'The Nose,' the last-named a first performance in America.

Toscannini to Give Up New York Post

(Continued from page 3)

lic for funds other than those deriving from concert subscriptions.

Another retirement confirmed by the management is that of Alfred Wallenstein, first 'cellist of the orchestra, who wishes to devote more time to radio station WOR, of which he is general musical director. He will be succeeded by Joseph Schuster, formerly first 'cellist of the Berlin Philharmonic who has made several recital and orchestral soloist appearances here since 1934.

It is believed that the matter of a successor to Mr. Toscanini will be discussed at the next meeting of the board of directors. Among those mentioned as possible candidates are Leopold Stokowski, Sir Thomas Beecham and Otto Klemperer.

"I am leaving my Philharmonic-Symphony Orchestra," said Mr. Toscanini recently, "not to fill other engagements, but because I want to feel free." He has cancelled his engagements in



José Iturbi Becomes Permanent Conductor of the Rochester Philharmonic Next Season

London this spring, and his only appearances previous to the Salzburg festival will be two concerts in Paris to raise funds for a monument to Saint-Saëns to which he will give his services. He has no engagements thereafter.

Stock Returns from Vacation To Conduct Chicago Symphony

Rudolf Serkin Plays Beethoven Concerto at Concert of Feb. 11—Strauss Poem Honors Memory of Late John J. Glessner—Works by Hageman and Sanders on Earlier Programs

CHICAGO, Feb. 20.—Dr. Frederick Stock returned from his mid-winter vacation to conduct the Chicago Symphony on Feb. 11, in a program that centered about the Strauss tone-poem, 'Death and Transfiguration,' played in memory of John J. Glessner. The program:

Symphonic Poem, No. 4, 'Orpheus'...Liszt
Symphony in G Minor (Köchel 550) Mozart
'Death and Transfiguration'.....Strauss
Concerto No. 5, in E Flat.....Beethoven
Rudolf Serkin

The tonal transition from Liszt's almost obsolete poem in music to Mozart's enduring symphony was effectively encompassed by the orchestra, with a clarity and translucence in the string section that was remarkable. Dr. Stock is noted for his interpretations of Mozart, and enhanced his reputation no less in this performance. Mr. Serkin, Bohemian pianist, brought to this country by the interest and generosity of that benefactor of music, Mrs. Elizabeth Sprague Coolidge of Washington, was at his best in the flaunting colors of the finale of the concerto, revealing playing of an authoritative and commanding order.

Hageman Conducts Own Work

The Thursday-Friday concerts of Feb. 6 and 7 were distinguished by no less than three factors: the first performance in Chicago of the 'Carnival' Music from 'Caponsacchi,' conducted by Richard Hageman, the composer; the conducting of Eric DeLamarer and the playing of Mischa Mischakoff, concertmaster. The program:

'Oxford' Symphony, in G.....Haydn
'Carnival' Music from 'Caponsacchi'.....Hageman
(First time in Chicago)
Mr. Hageman conducting

Soviet Press and Composers Put Ban on Music of Shostakovich

AT a meeting called on Feb. 16 to discuss recent Soviet press attacks on the music of Dmitri Shostakovich, noted Russian composer, the Union of Soviet Composers upheld the criticism and extended it to several other composers, according to an Associated Press dispatch. Those accused along with Shostakovich of "formalistic ideas founded on bourgeois musical conceptions," are Popoff, Mossoloff and Litinsky.

As a result, Shostakovich's opera, 'Lady Macbeth of Mzensk,' widely performed outside Russia (American performances have been given in Cleveland, New York and Philadelphia) and previously acclaimed by Soviet critics as the work of a super-Wagner, has been removed from the repertoire of the leading Soviet opera houses. In addition, the Bolshoi Theatre cancelled a projected performance of his ballet, 'Limpid Stream.'

According to Harold Denny, in a special cable from Moscow to the New York Times, Shostakovich is the first victim of a sudden Soviet reaction against modernist, or "Leftist" tendencies in art. Literature, sculpture, painting and drama of this school also are condemned. The specific charges against Shostakovich, as stated by *Komsomolskaya Pravda*, organ of the Young Communist League and one of the principal attackers, are that his music is "un-Soviet, unwholesome, cheap, eccentric, tuneless and Leftist," in which fragments of melody dissolve into "a general roar, scrunch and scream."

Pravda pleaded for music like that of Tchaikovsky, Moussorgsky, Glinka and Rimsky-Korsakoff, according to Mr. Denny, with a tune that one might whistle. "Leftist 'tricks and distortions' are held to have no relation to communism," says Mr. Denny, "but on the contrary to have roots in petty bourgeois, Westernistic formalism."

It is rumored in Moscow that the sudden shift in critical attitude followed a visit to a performance of 'Limpid Stream' on the part of Josef V. Stalin, Secretary General of the Communist party, and Lazar M. Kaganovitch, Commissar of Railways, who are said to have been displeased with what they saw and heard.

probity by Mr. DeLamarer, was pointedly offset within its eighteenth century frame by the sharply etched and tart musical remarks of Turina.

Two pianists played Stravinsky's Concerto at the concerts of Jan. 30 and 31; Jane Anderson performing before intermission, and Jean Williams, immediately following. Adjudged equal in ability in recent competition, both artists gave competent performances of a difficult and thankless work. Robert Sanders's five impressions, 'The Tragic Muse,' given a first performance with the composer conducting, proved pleasant music, not stirring, but inoffensive. Glazounoff's Symphony No. 4 in E Flat, Op. 48, and the finale from Stravinsky's 'Firebird' Suite concluded the program which Mr. DeLamarer conducted with spirit and vivacity.

M. McL.

JUILLIARD TO GIVE OPERA AND BALLET

Ravel's 'L'heure Espagnole' and Josten's Ballet-Pantomime to Be Heard in March

'L'heure Espagnole,' an opera in one act by Maurice Ravel and 'Joseph and His Brethren,' a new ballet by Werner Josten, will be presented by the Juilliard Opera School on March 9, and will be repeated on three consecutive evenings. Albert Stoessel will conduct, the opera will be sung in English and alternating casts will be used. Alfredo Valenti will direct the staging.

'L'heure Espagnole,' a musical comedy in one act, was written to a text by Franc-Nohain, who first produced it without music, at the Odeon in Paris, in 1904. The first performance of the opera was given at the Opéra Comique in Paris, on May 19, 1911. The Chicago Opera Company presented it in this country for the first time at the Chicago Auditorium in January, 1920. The Metropolitan Opera Company produced it in November, 1925.

The original text by Franc-Nohain has been translated into English for the present production by Robert A. Simon.

The cast is as follows: Ramiro, a muleteer, George Britton and Raymond Middle-

ton; Torquemada, a watchmaker, Richard Browning and John Seully; Gonzalve, Allan Stewart and Roland Patridge; Don Inigo Gomez, Glenn Darwin and Roderic Cross, and Conception, Ruby Mercer and Mary Catherine Akins.

'Joseph and His Brethren' is a ballet-pantomime written in six parts, depicting the biblical incidents in Joseph's life in the following order: Preludio, 'Jacob's House,' Pastoral, 'The Beloved Son,' Joseph Sold into Egypt; Canzona, 'Joseph and Potiphar's Wife,' Ceremonia, 'Joseph Interprets Pharaoh's Dreams,' Sinfonia, 'Joseph Makes Himself Known to His Brethren.' Arthur Mahoney will direct the choreography in the ballet and will enact the role of Joseph. Glenn Darwin will be narrator. Werner Josten, whose ballet will receive its premiere at this time, is professor of composition at Smith College.

Hugh Ross to Conduct Westchester Festival

Hugh Ross, conductor of the New York Schola Cantorum, has been named conductor of twelfth annual Westchester music festival to be held this Spring. Dr. Laurence D. Redway is president of the festival association. Haydn's Oratorio 'The Creation,' will be a feature of the festival, which will be under the management of Mr. and Mrs. Julian Olney.

'BORIS' IN HAMBURG

First Stage Performance in Germany of Moussorgsky's Own Score, sans Rimsky's Editing, Meets with Success—Conductor, Eugen Jochum, Praised

By GERALDINE DECOURCY

HAMBURG, Feb. 15.

ON Jan. 23, the Hamburg State Opera invited the musical press of Germany to attend the first stage performance in this country of the so-called original version of Moussorgsky's 'Boris Godounoff,' that is, the version of 1868-9, without Rimsky-Korsakoff's emendations.

Four years ago, excerpts from this version were performed by the Berlin Broadcasting Company, and after the Hamburg performance, the complete work was given by the Frankfurt radio station under Hans Rosbaud.

Much has been written here and elsewhere regarding the respective merits and demerits of this and the Rimsky-Korsakoff version, which is the one ordinarily used in the German opera houses. After hearing the unusually fine production in Hamburg, the consensus of opinion now seems to be that while the Rimsky-Korsakoff "amplification" may be more effective and milder in its harmonic treatment, the austerity and independence of the harmonies in the original are indisputably more in the true spirit of the work.

Hamburg made some unimportant cuts in the interest of dramatic effectiveness but even these insignificant excisions were generally deplored. Eugen Jochum conducted with great verve and musical insight, his intellectual and emotional grasp increasing as the work progressed. Musically, the two scenes of the prologue (Courtyard of the Novodievich Monastery and the coronation scene in front of the Kremlin) were the finest moments.

The scenery, designed by Gerd Richter and Nine Tokumbit, was achieved largely by projections and



Hans Hotter, the Boris of the Hamburg Production

concentrated more on atmosphere than on detail. Rudolf Zindler, originally associated with Carl Ebert during the short but brilliant epoch of the Berlin Civic Opera, was responsible for the staging. He developed the action gradually to the climax of the Revolution Scene in the forest at Kromy, which was splendidly done as regards management of the crowds.

Of the singers, the young baritone, Hans Hotter, deserves special mention for the histrionic and vocal nobility of his Boris. Gusta Hammer, Stefan Schwer and Josef Degler were the other outstanding members of a gifted and excellently schooled ensemble. The artistic success was great.

Radio City Symphony Plays 'Firebird' Music

The Radio City Symphony, Erno Rapee, conductor, played excerpts from Stravinsky's 'Firebird' Suite arranged for the first time as an Overture, at the Music Hall on Feb. 6.

PARIS OPERA-COMIQUE GIVES NEW WORK BASED ON HUGO

Silver's 'Ninety-Three' Has Premiere

By EDMUND J. PENDLETON

PARIS, Feb. 15.

AS compared with last year's policy of "more comedy," the direction of the Opera-Comique has made an about-face in its latest offering, 'Ninety-Three,' libretto by Henri Cain after Victor Hugo, music by Charles Silver, professor of harmony at the National Conservatory. Replacing the mock warfare and religious parodies of Mariotte's 'Gargantua,' this work reminds one that life is real and earnest, that civil war is a tragedy which claims innocent victims, and that there is something to be said on both sides.

The libretto follows the general lines of Hugo's novel based on the Vendean rebellion immediately following the French Revolution in 1793. Parallels with today's problems are pointedly drawn. The terrible conflict between human affections and political ideals, the pettiness of man-made law before a mother's love, the strength and weaknesses of noble characters, the fraternizing of marquis and beggar—contrasts dear to Victor Hugo—are depicted, and a patriotic appeal for understanding is made by the canteen woman, La Houzarde. Emphasis is laid upon the cruelty of fate to La Flécharde, the mother whose three children are taken from her as hostages. Family ties are cut by political differences, and the heroic self-sacrifices of the leaders seems to underline the futility of the strife.

The music is realistic. The soldiers are accompanied by drums and trumpets playing some of the military calls of the period, tragedy is painted in a minor key and gaiety in a major, and a prayer calls forth an Ave Maria in an old Breton style—which incidentally is one of the best moments of the score. The

composer treats the human voice well, and has given most of the personages opportunity for vocal display. The rolling of four snare drums on the stage accompanying the orchestra in a slow march as Gouvain walks to his execution is not without gravity. It reaches its climax in the pistol shot with which Cimourdain, whose duty it was to sentence his beloved charge to death, ends his own life.

The important role of the Marquis de Lantenac, who is the soul of the insurrection, and who embodies the characteristics of old French nobility, was convincingly sung and acted by the American bass-baritone Carleton Gault. In the third act he performs the acrobatic feat of descending a ladder, face to the audience and with a child in his arms, with great dignity. The terrible Imanus is portrayed with power by M. Vieuille; M. Baldous made an impressive Cimourdain, stoical defender of the law; M. Verdière a youthful, idealistic Gouvain, the Marquis's own nephew who supports the Republic; and M. Musy an enthusiastic Sergeant Radoub. Mesdames Pocidalo and G. Pape were appreciated in their respective roles of La Houzarde, the jovial canteen woman, and La Flécharde, the mother whose world is contained in her three children.

Original 'Boris' Heard

Recent orchestral programs of unusual interest included a performance in Pleyel Hall by the National Orchestra, Inglebrecht conducting, of Moussorgsky's original version of 'Boris Godounoff' which was terminated in 1870 and promptly refused by the St. Petersburg Opera. The differences between the original and Rimsky-Korsakoff's version, and the "crudity" of certain poignant harmonies and rare rhythms of the composer formed a fascinating study.



R. F. Schmiedt

Two of the Atmospheric Sets Designed for the First German Performance of the Original 'Boris Godounoff' by Gerd Richter and Nine Tokumbit: The Tsar's Palace (right) and the Scene in Pimen's Cell

'DAME IM TRAUM' HAS PREMIERE AT VIENNA OPERA

Salmhofer Work Exhibits Wide Variety of Styles—Furtwängler Gives 'Tannhäuser' with Müller and Lorenz—Weingartner Reads Excerpts from His Dramatic Work, 'Terra'

By DR. PAUL STEFAN

VIENNA, Feb. 15.

FROM earliest times new works have been performed at the Vienna Opera House only on rare occasions and have therefore always been awaited with eager anticipation. Such a performance, and in addition the only premiere of a work by an Austrian composer planned for this season, took place on Dec. 26, after several postponements. The name of the opera is 'Dame im Traum' ('Lady in a Dream'), the book was written by Ernst Decsey, the well-known biographer of Bruckner, Hugo Wolf and Johann Strauss, and the music by Franz Salmhofer, several of whose ballets have already been presented at the Opera House. Salmhofer is the musical director of the Burgtheater, the state theatre, for which he has also written all kinds of incidental music.

'Dame im Traum' opens in a chalet in the Alps in modern times. A married woman takes a fancy to another man, who is younger than her husband and, being a poet, more interesting. In the physical exhaustion which comes over all the tourists after the ascent, she dreams that she is fleeing far away with the poet to the Riviera, but there she loses her lover, who finds a Spanish dancer more to his liking. A diabolical figure, who appears in the first scene as an Alpine guide, presses into her hand the revolver with which she kills the poet. Joyful awakening in the last scene! It was all only a dream! A succession of minor characters, very colorful pictures, aid much opportunity for animated action and in the unfolding of the drama on the stage, which is turned to excellent account by the Vienna Opera House.

The music is the work of a genuine melodist who can readily accommodate himself to every situation raised by the text. He thus finds musical expression for the agitation called for in each of the dramatic complications and in this connection goes quite far in his modern style of composition. But he is also able to set festivals and dances to music of a lighter vein, in which case he often very nearly crosses over into the field of the operetta. The whole is a further testimony of his more than ordinary talent and thus the work found favor with the public, especially since it was excellently interpreted musically under the conductorship of the orchestra leader Krips, scenically under Lothar Wallerstein's direction, and vocally with Vera Schwarz in the leading role.

Premiere in Pressburg

Another instance of a Viennese premiere outside of Vienna: 'Samum' ('Simoon'), taken from the work of the same name by Strindberg, with music by Friedrich Bloch, was performed in Bratislava (Pressburg), whose little theatre is able to offer an operatic premiere or revival practically every month. An uncommonly thrilling situation is turned to account here musically in an unusually spirited manner: we see a French officer fleeing before the desert wind, the simoon; he is driven to despair by a native woman

by means of magic, and dies, whereupon the woman celebrates her betrothal to a sheik. In the presence of many Viennese critics the opera was given an excellent performance under the conductor, Folprecht.

Among recent events of interest was the performance of the opera 'Lady Macbeth of Mzensk' in Pressburg (Bratislava). New operatic works are constantly being performed in the theatre of this city. On this occasion, however, a whole bus load of critics from Vienna travelled to Pressburg, where Director Drasar and his first ranking operatic conductor, Karel Nedbal, a nephew of Oskar Nedbal, had arranged an excellent performance of the difficult work.

Joseph Sterkens Assumes Control of Noted Opera Royal Flamand, Antwerp



Fr. DeWil

Joseph Sterkens, Who Sees New Vistas in Antwerp Opera Activity

ANTWERP, Feb. 15.—Abandoning a career as an operatic tenor for that of impresario, Joseph Sterkens recently has become head of the Opera Royal Flamand which, along with La Monnaie in Brussels, is one of the leading opera houses in Belgium. Mr. Sterkens has extensive plans for the institution, and hopes to make Antwerp one of the great operatic centres of Europe boasting an international festival.

"Ever since I first put my foot on the operatic stage," he declares, "I have dreamed of an opera theatre which would cultivate the art of singing and the art of acting in equal measure." With this thought in mind, apparently, Mr. Sterkens expresses interest in young American singers who, he says, present a combination of "vocalists who set interpretation and understanding above plain roulades, and artists who try to go to the very core of dramatic situations. As time goes on, I hope to meet many of them."

Youth of 1936 Competition Sponsored by Brussels Philharmonic Society

BRUSSELS, Feb. 15.—A youth of 1936 competition for the Henry Le Boeuf prize, will be conducted under the auspices of the Brussels Philharmonic Society this Spring, and four prizes of 1,000 francs will be awarded the four best works for chamber orchestra. The international jury includes MM. Hermann Scherchen, Arthur Honegger, Alphonse Onnou and Albert Roussel. The contest concludes on March 1.

Since the latest opera of Richard Strauss achieved its premiere in Dresden, —despite the fact that its text by Stefan Zweig was deemed "racially intolerable"—performances in German theatres have been prohibited. Strauss resigned as an official functionary of the regime and it has been clear that future performances of the 'Silent Woman' would only take place outside of Germany. La Scala in Milan accepted the work. Graz announced the Austrian premiere. The Vienna State Opera let it be known that it would not compete with Graz.

The Graz performance scheduled for last December was postponed because of illness among the cast until February 1, when the premiere was attended by critics from the Vienna press. Vienna had proceeded in the meantime, with two concert performances of considerable excerpts from the opera, conducted by Dr. Ernst Bachrich.

The Graz representation was an unquestionable success. One admired the easy, flowing text, in a genuinely comic vein, and the only fault one could find was that the cuts, which had been decided upon in Graz as a consequence of the experiences at the Dresden premiere, had not been plentiful enough; the opera in Graz still lasted almost four hours.

Reviewers Find Music Inspired

The Vienna reviewers found the music, however, the most inspired which Strauss has written in a long time, with its splendid symphonic composition, its many inspirations for arias, its magnificent ensemble. The Graz performance was a stimulating one. Dr. Furrer, the general stage-manager, had personally undertaken the stage management; Rank, the head of the opera, was the conductor. The orchestra was excellently and thoroughly rehearsed. Singers who participated included Ella Flesch, Mme. Staar, Hilde Lins, Luise Baumann, Deszö Ernster, Paul Graf and Carl Nolde.

In Vienna, recent weeks have brought a rapid succession of revivals, and brisk activity among the operatic personnel outside of the opera house. Furtwängler, to all appearances reconciled once more, has again presented his new reading of 'Tannhäuser' this time with a different cast, including Maria Müller and the tenor Max Lorenz. Strangely enough, Maria Müller has never before appeared in Vienna, the city in which she first learned to sing. Her Elisabeth was, of course, a great triumph. Lorenz was also very well received, but because there were slight criticisms of his performance in one or two reviews, he declared he did not care to appear in Vienna any more and cancelled further engagements. Furtwängler, each time received with great acclaim, conducted two Philharmonic concerts as well, the one with a Schumann-Beethoven program, the 'Manfred' Overture, Schumann's Symphony in B Flat and Beethoven's Seventh, the second consisting of the Ninth Symphony.

Weingartner Reads His Drama

Weingartner read excerpts from his great dramatic creation 'Terra,' which gave the impression of being a poetic work of ideas embracing the universe. His wife, Carmen Weingartner-Studer, was also among those who assisted him with the recitation. He conducted a concert by the chorus of the State Opera House, at which were heard his own cantata 'Auferstehung' ('Resurrection') and Mozart's C Minor Mass, with which we are familiar from the Salzburg Festivals. The general stage-manager of the Opera House, Lothar Wallerstein, lectured for two hours on his principles of staging, which address aroused so much interest that it had to be repeated. Several singers of the Opera House gave convincing evidences of his method of working with the artists.

The Volksoper, about whose difficulties I have already written, has in the meantime turned again to operetta and has produced under the auspices of a guest manager, Kowalewsky, the Czech operetta 'Der gütige Antonius' ('Kind Antonius')

Strauss's 'Silent Woman' Has Its Austrian Premiere in Graz—'Simoon' Given First Performance in Pressburg, Which Also Mounts 'Lady Macbeth'

by Jara Benesch, which has had a month's run already and has met with great success. In the other operetta being sung here at present at the Theater an der Wien, 'Dchainah,' with music by Paul Abraham, a Japanese singer residing in Vienna, Michiko Tanaka, is appearing in the leading role with tremendous success.

In the way of interesting concert offerings on a larger scale we have heard Berlioz' 'L'Enfance du Christ' ('The Childhood of Christ'), arranged by the Vienna radio under Abbé Hoche, the musical director of the radio at Strasbourg. Next a Finnish concert, at which the conductor, van der Pals from Helsinki once again performed Sibelius' Second Symphony. In the Society concert under Kabasta the 'Tänze aus Galantha' ('Dances from Galantha') by Kodaly and Enesco's First Rumanian Rhapsody received their first Viennese performances; the splendid young Czech pianist Ruda Firkušný played the rarely heard piano concerto of Dvorak. In immediate succession the distinguished artists Serkin, Arthur Rubinstein and Nicolai Orloff appeared at recitals, each of whom had found enthusiastic audiences.

KREFELD GIVES PREMIERE OF FLICK-STEGER OPERA

'Leon und Edrita,' a Light Opera by German-American Journalist, Well-Received by Public

KREFELD, GERMANY, Feb. 15.—The first performance of 'Leon und Edrita,' a light opera by Charles Flick-Steger, the German-American journalist, was given at the State Theatre recently. The plot of the work was derived from Grillparzer's comedy, 'Weh dem, der luegt' and the text written by the composer's wife, Aline Sanden. The score was melodious, cleverly orchestrated, and liberally sown with graceful solo numbers in the traditional light opera genre. It met with a very gratifying reception on the part of the public. One act was broadcast to America within the framework of the German-American Cultural Exchange. G. DE C.

Mayor LaGuardia Dedicates Art and Music High School

The Art and Music High School, established by the board of education in the building formerly used by the New York Training School for Teachers, was dedicated by Mayor F. H. LaGuardia, on Feb. 14. Dr. Walter Damrosch, Jonas Lie, Mrs. Henry C. Breckinridge, James Marshall and Dr. Joseph M. Sheehan, assisted at the ceremonies. The Mayor termed the enterprise the most important contribution made by his administration to the educational system of New York.

Honegger-Claudel Ballet Given in Paris

PARIS, Feb. 15.—A mystic ballet entitled 'Joan of Arc at the Stake' with music by Honegger and the scenario by Paul Claudel, former French ambassador at Washington, was recently given at the Paris Opéra by the Association of Former Pupils of the Conservatoire with Ida Rubinstein in the title role. It was so successful that it will probably be made a part of the permanent repertoire.

HANDEL VIES WITH WAGNER AND PUCCINI IN BERLIN

'Julius Caesar,' A Recostumed 'Ring,' and Brilliant 'Turandot' of Interest

By GERALDINE DECOURCY

BERLIN, Feb. 15.

ON the eve of the Christmas holidays, the State Opera gave its first performance of 'Turandot' and therewith scaled the pinnacle of its post-war achievements in the domain of pure spectacle, theatrical and glittering. Ludwig Sievert overlooked none of the possibilities contained in this sumptuous material and translated them into costumes of such luxuriance of color and fabric, and scenes of such monumental beauty that eyes and ears were incapable of grasping a detailed impression of scenery and music at the first encounter. It was like a riot of rainbows in velvet and brocade.

Musically, too, the performance was as superb as it was sparkling to gaze upon, for Clemens Krauss has just the flair for theatrical effect that is so important in the projection of such a score on such an ostentatious background. Viorica Ursuleac, Marcel Wittrisch, Erna Berger and Josef de Manowarda, his quartet of soloists, gave him masterly assistance by their incredibly beautiful singing in response to the persuasive suggestions of music and scenery. So taken all together it may be said without exaggeration that the State Opera has never done anything finer in the past quadrant of its career. Since the cultural censor put the taboo on revues, the pageant-loving Berliner has had to content himself with military

parades. The new 'Turandot' therefore promises to be a success until it is crowded out of the repertory by some new political exigency.

At the close of last season, this opera

house revived Handel's 'Julius Caesar' under Hans Swarowsky, but after one performance the work had to be taken off owing to the serious illness of Rudolf Bockelmann, who sang the title role. After his recovery, the work was revived early in January in the original form (except for the participation of Harald Kreutzberg) with de Manowarda, Maria Cebotari and Margarete Klose in the other leading roles. Some Handelian purists might desire a little more

be accepted at its face value, which is not quite grand opera and yet a dignified distance from musical comedy. Many of the numbers, especially the sprightly 'Dance of the Court Gossips' in the first act, will probably swell the repertory of every dance orchestra as soon as the state Opera releases its hold on production rights.

New 'Ring' at German Opera

In line with the tremendous research activity that is going on in Germany respecting ancient Germanic customs and costumes, the German Opera in Berlin, as well as the State Theatre in Munich and Stuttgart, have undertaken a complete re-costuming of the 'Ring' Trilogy to make the scenic investiture "historically" correct. Preliminary accounts of the Munich and Stuttgart designs would indicate rather sweeping changes in this regard, but the German Opera in Berlin has done little more than wrap everybody in ungraceful and highly unbecoming fur smocks. 'Walküre' was a little more conventional than 'Rheingold,' but neither of them was notably better than previous productions in this theatre. In Wilhelm Rode, Luise Willer, Elizabeth Friedrich, Eyvind Laholm and Else Larcen, the German Opera has a very efficient coterie of Wagnerian singers whose abilities would score considerably higher if the conductorial staff were a little more opulently endowed with imagination.

For those interested in the present development of Wagnerian staging, there has just been issued in Germany a most interesting and valuable little book by Karl Herman Müller entitled "Wachet auf," which discusses the subject in great fullness of detail. An appendix shows fifty-nine stage settings designed by leading German producers, and offsets its frank criticism of the negative features in these designs by a clear exposition of what the author considers a positive solution on the basis of Wagner's own instructions.

In the way of lighter fare, the German Opera scored a special triumph in a recent revival of 'Il Barbiere' through two new artists, Karl Schmitt-Walter, a very gifted young baritone, and Irma Beilke, a young coloratura of unusual endowments. The Dresden Opera has also made a valuable "find" in the person of Margaret Rose, a very young woman from the Saar who has recently been singing in Zürich and is reported to have given the finest Octavian in 'Rosenkavalier' that Dresden has ever had. As a Christmas celebration, the German Opera strutted out Lehar's 'Merry Widow' in a blaze of revue tinsel, with Margarete Pfahl and Karl Schmitt-Walter cracking the whips. There were numerous interpolations of one kind or another, but it would take more than this to persuade the sophisticate that he was getting the worth of his money.

de Sabata Conducts Philharmonic

It would be difficult indeed to find words to describe or do justice to the sixth concert of the Philharmonic series, which was conducted by Victor de Sabata of Milan. He came to Berlin unknown and unheralded and left an impression such as it is safe to say Berlin has not experienced in more than a decade. The program contained nothing new or exciting, merely Respighi's Pines of Rome, Dvorak's 'New World' Symphony and a graceful but insignificant fragment by Frescobaldi-Ghedini. But one has never heard these works in such tonal splendor or with such flaming temperament, dramatic verve and technical discipline. After the first concert on Sunday, the word that here was an artist of unusual stature swept through the city like wild-fire and on Monday evening, de Sabata was given an ovation that burst the bounds of enthusiasm and became a wild frenzy of excitement. It was a veritable triumph of virtuoso conducting, and never before (except possibly under Strauss and Muck) has this orchestra played with such supreme beauty.



A Scene from the Berlin Production of Handel's 'Julius Caesar' with Rudolf Bockelmann as Caesar, Gertrude Rüniger as Cleopatra, Margarete Klose as Cornelia, Helge Roswaenge as Sextus and Karl Neumann as Achilles

'Der Eulenspiegel' by Stieber Given Premiere at Leipzig Opera House

LEIPZIG, Feb. 1.

The first performance of a new opera by Hans Stieber, entitled 'Der Eulenspiegel,' was given at the New Theatre in Leipzig on Jan. 12. The real lions of the enterprise were the Intendant and ensemble of the Leipzig Opera, not only for the initiative shown in sponsoring a contemporary work, but for the artistic perfection of the production, which manifested the most meticulous preparation in every detail.

For the past ten years, Stieber has been choral director of the United North German Liedertafel in Hanover, for which he has written a number of effective compositions. The present work is the first he has essayed in a larger form. Though unquestionably justified in undertaking such an ambitious task, fate led him off to a false start by tempting him to hang his rather spineless plot on the legendary jests and practical jokes ascribed to the wily Tyll,—a trap that has caught many a more experienced hand than he.

The composer was his own librettist and produced a fairly capable literary production after the manner of its kind. Like all other works derived from this source, the book is a mere succession of disconnected episodes that may provide amusing entertainment in an old chapbook, but tax the imagination and patience to the extreme when the music is already absorbing attention.

The opera consists of a prelude and three acts developed along the lines of

a satirical allegory, in which the episodic form of the occurrences and the absence of any attempt at psychological differentiation of the characters produces the impression of a puppet show.

Score Is Derivative

The score shows capable execution, especially the canons and choral fugues. But in no quarter of heaven was there anything homogeneous apparent. The composer taps three centuries and more for his technique and effects, which run the devious course from the rhythmical polyphony of the Middle Ages to the impressionistic patois of the day before yesterday. Tangible ingredients were contributed abundantly by Handel, Beethoven, d'Albert, Puccini, Stravinsky and Busoni as well as some of the contemporary horizontalists.

The production, however, was a real achievement for the Leipzig Opera and its excellent ensemble under the baton of Paul Schmitz. The title rôle was admirably taken by Alfred Bartolitus, a young tenor who has gone far since the days when he started his career under Klemperer at the Kroll. And in Irma Beilke, the charming interpreter of the leading female rôle, Leipzig has a coloratura of whom any theatre might be proud. The scenery of Max Elten and the masterly stage direction of Hans Schueler were further important factors.

GERALDINE DECOURCY

stylization than Niedecken-Gebhard has employed, and a little less German *sachlichkeit* in the interpretation, but all things considered the production is a very distinguished one and worthy of a permanent place in the repertory of this ambitious theatre.

As its New Year's offering, the State Opera took a lighter vein and gave the premiere of a very melodious light opera called 'Die grosse Sünderin' by Eduard Künneke, composer of 'Das Dorf ohne Glocke' and 'Der Vetter aus Dingsda,' two popular successes of the past ten years. With Tiana Lemnitz, Helge Roswaenge, Margarete Arndt-Ober and Karl Neumann singing the principal roles in a colorful setting by Benno von Arndt, the work was found to be a best-seller. It makes no pretence to be more than a dash of whipped cream flavored with rose, and can therefore

'BUTTERFLY' BENEFIT FOR CHICAGO OPERA

**Mason in Title Role—Proceeds
Go to New City Company
—Numerous Concerts**

CHICAGO, Feb. 20.—Edith Mason, soprano, returned to Chicago for a special benefit performance of 'Madama Butterfly' on Jan. 31 in the Civic Opera House. The proceeds went towards defraying the expenses of the season of the Chicago City Opera Company which had just closed. Miss Mason again demonstrated her great ability as a well routined singer. The company, for financial reasons had had no rehearsal and no detailed understanding with the young conductor, James Vandsburger.

Miss Mason set the tempi for the evening and the maestro followed as did the entire cast. A well balanced performance was given and Miss Mason's voice was never heard to better advantage. The role is well suited to her and needless to say she received an ovation. Others appearing were Marie Matyas, young American contralto as Suzuki, Sidney Rayner, Maude Kay-Shelton, Wilfred Engelman, Mark Love, Giuseppe Cavadore, and Ben Landesman.

Alexander Brailowsky, pianist was heard in recital on Feb. 2 in Orchestral Hall in effectively interpreted works by Bach-Busoni, Scarlatti, Schumann, Moussorgsky and Chopin.

Pons in Recital

Lily Pons, soprano of the Metropolitan Opera, stirred an enthusiastic audience with her beautiful singing in Orchestral Hall on Feb. 1. She was assisted by Arpad Sandor, pianist, and Marcel Hubert, 'cellist. Miss Pons's program included operatic arias as well as a song by Frank La Forge, Gershwin's 'Summertime' and Panovka's Tarantella and Proch's Variations.

Nathan Milstein, violinist, gave his only recital of the season on Feb. 9 in Orchestra Hall, in a program of works by Beethoven, Bach, Lalo and others. Leopold Mittmann was at the piano.

The Woman's Symphony, Ebba Sundstrom, conductor, and Gladys Welge, assistant conductor, with Margaret Sweeney as harp soloist, was heard on Feb. 9 in the Studebaker Theatre. The program opened with the Haydn Symphony in D (London), No. 104.

The child pianist, Ruth Slenczynski, returned to Orchestra Hall for a concert on Feb. 10. Bach, Beethoven, Schumann, Paganini-Liszt, Chopin and Weber were represented on her program.

Quartet Concert

Jacques Gordon returned to Chicago with his string quartet for a concert of chamber music in the Foyer of Orchestra Hall on Feb. 4. Quartets by Haydn, Quincy Porter and Beethoven were received by an audience made up of friends of long standing of the gifted violinist who for many years was concertmaster of the Chicago Symphony.

Chicago heard an interesting and well-sung production of Gluck's opera, 'Iphigenia in Tauris,' which was given Feb. 7 and 8 in Mandel Hall under the auspices of the University of Chicago

White Plains Welcomes Josef Hofmann on His Return



H. W. Kartlue

The Huge County Centre at White Plains, N. Y., Which Was Filled for Josef Hofmann's First Recital This Season in This Country Shortly After His Return from Europe. The Pianist Has Since Been Heard in Many Cities During a Comprehensive Tour

Opera Association. The cast included Mary Ann Kaufman, Paul Pence, Robert Long, Earle Wilkie, Alice Mary Blaenziger, Paul Chandler Hume and Dorothy Hartshorne. Cecil Michener Smith conducted. The work had its initial performance in Paris in 1779.

Rudolph Reuter, pianist, gave his annual recital in the Goodman Theatre on Jan. 29. Virgil Fox was heard in an organ recital in Kimball Hall on Feb. 3. Hazel Fern Heitman, soprano, gave a program of German, Russian and English songs in Kimball Hall on Feb. 4.

In spite of the inclemency of the weather, a large audience gathered for two performances on Feb. 8 and 9 in the Civic Opera House by the Jooss Ballet with choreography by Kurt Jooss.

Selma Kaderman, pianist, appeared in recital in Kimball Hall on Feb. 9.

MARGIE A. McLEOD

Mrs. Etta Hamilton Morris Honored at Luncheon

A luncheon was given in honor of Mrs. Etta Hamilton Morris, president of the New York Federation of Music Clubs, at the Great Northern Hotel on Feb. 4 and was attended by many guests prominent in the musical and educational fields. Mrs. Edgar Stillman Kelley, past president of the National Federation, presided and introduced the following guests: Baroness Katherine E. von Klenner, Mesdames John McClure Chase, Florence Otis, Roger de Bruyn, E. H. Cahill, Grace Mabee, Grace Bush, Harry C. Schroeder, Harry L. North, Edith Baxter Harper, Maude Tucker Doolittle, Russell W. Tench, Henry Holden Huss, and Messrs. Herbert S. Sammond, C. M. Tremaine and A. Verne Westlake, who spoke briefly about the work accomplished by the New York Federation under Mrs. Morris.

ORMANDY CONDUCTS BRUCKNER SYMPHONY

**Seventh Given by Orchestra
Before Departure on Tour
—Varied Concerts**

MINNEAPOLIS, Feb. 20.—The barren spell usually created by the Minneapolis Symphony leaving on its mid-winter tour has not been as barren as usual this year, for the hiatus has been filled by various recital and novelty events which have kept music lovers busy.

Before the symphony left, Eugene Ormandy offered an unusual concert that featured the Bruckner Seventh Symphony, an event given added significance by the bestowal upon the young conductor of the Bruckner medal by that society. E. L. Carpenter, president of the orchestral association, made the presentation speech, and Mr. Ormandy accepted it only on condition that "the honor be shared with the men." The medal was awarded because of Mr. Ormandy's recording of the Seventh.

The symphony was one of great breadth and dignity, close attention to detail and remarkable cohesion and brilliance in orchestral ensemble. The program was filled out with Debussy's 'Nuages' and 'Fêtes,' played with unusual finesse and clarity; Paganini's 'Moto Perpetuo,' arranged by Mr. Ormandy for the first strings, an astonishing bit of mass virtuosity; Liszt's 'Feux Follets' and finally, 'Les Préludes,' a grandiloquent presentation.

Pianists Enliven Schedule

Two young pianists, one a prodigy and the other but recently graduated from that phase, have enlivened our music schedule. Ruth Slenczynski, playing in recital for the University Artists course, impressed by her growing maturity and grasp of musical meaning, though the Bach-Busoni Chaconne and

Beethoven's 'Waldstein' Sonata seemed too much to tax the child's perception of music that requires considerable adult experience. Nevertheless the 'Waldstein' came off her fingers with notable ease, precision and delicacy, and she somehow created in it a mood, a poetic quality, that was very far from playing by rote. Shura Cherkassky, appearing under auspices of St. Paul's Schubert Club, was at his dynamic best in his recent recital, and introduced some Shostakovich items that were brilliantly and crisply played.

A surprise event was the first appearance here in fifteen years of Jan Kubelik and his son and daughter, Rafael and Anita. The program was given at the Lyceum theatre, and it awakened memories of the airy, effortless tone, the unpretentious style and infallible poise of the Kubelik of days past.

A novelty event has been the first appearance of the Jooss European Ballet, which played to a packed house in Northrop auditorium.

Two younger pianists have recently made public appearances, Kathryn Overstreet and Mary Case, both scoring indisputable success in two excellent programs. Inez Chandler Richter, contralto, has been heard in recital and was well received. JOHN K. SHERMAN

Home State to Honor Susanne Fisher

Arrangements are being made throughout West Virginia for a gala home-coming concert at Charleston, sometime in March, honoring Susanne Fisher, Metropolitan Opera artist, whose birthplace is Sutton, West Virginia.

Miss Fisher has not visited her home since her return from Europe, and her debut at the Metropolitan in the title-role of 'Madama Butterfly.'



Dear Musical America:

At Dusolina Giannini's debut at the Metropolitan on Lincoln's birthday I saw a lady in the corridor who must have felt very happy. She was but one of many who were delighted at Dusolina's success. But this lady had a reason for feeling especially proud.

She was Rose A. Held, manager for many years of the Schola Cantorum of New York. Miss Held remembers how on March 14, 1923, when the news came that Anna Case, the soloist engaged for the evening, could not appear, Kurt Schindler, then conductor of the Schola, chose a girl from the first sopranos, a girl who was studying with Mme. Sembrich; how that girl sang the solo parts that evening; how the press acclaimed her the next day, and how a career was thus begun!

That girl was Dusolina Giannini, and from that day to this she has gone on, making her way to the top by her gifts, hard work and conscientious study, until now she has, after a fine career in opera abroad, reached the Metropolitan, the goal of all opera singers. Having done a marvelous Aida, she has been given the honor of singing the title role in Bellini's 'Norma,' sung previously at the Metropolitan by Rosa Ponselle, who for reasons undisclosed has not sung it for several years.

I have before me a handsome program book of the newly refurbished Deutsches Opernhaus, Berlin, issued in December, giving information concerning the various departments, the personnel, with photographs of everyone from Dr. Goebbels, who has taken it under his wing, to the last scene painter.

As General Goering is opera-minded in relation to the Staats-Oper, I suppose they had to give Dr. Goebbels an opera house too; so the Minister of Propaganda and Public Information (*sic*) got the second house of the German capital, a house that has been called many things, including the Städtische Oper (Municipal Opera), but will always be thought of by its old name, the Charlottenburg Opera.

I never saw so many little known artists engaged for an opera house in a large city as this aggregation. I say "little known," and I am not thinking of those known in foreign countries, I'm speaking only of their lack of fame in their own country. But many of them have been engaged for reasons that are perfectly good in Germany these days. Well, we've no complaint. Germany

has to listen to them and will doubtless forgive much bad singing from them, realising that they qualify in other now more important characteristics. After all, there's no limit to the bad singing that is tolerated in Germany, and always has been. So it won't be such a hardship after all for audiences accustomed to vocalization that from time immemorial has had nothing to do with bel canto.

There's a page in this program of greetings from prominent personages on the occasion of the rebirth of this opera house. From them I cull one by the commander-in-chief of the Army, Werner von Blomberg, who writes:

"Soldatentum und Kunst wurzeln in der Nation," or, in English, "Soldiery and Art have their roots in the Nation." Another is from Wilhelm Frick:

"Wahre Kunst entspringt immer echten Volkstum," or, translated, "True Art always springs from the folk."

Scarcely an original idea, Herr Frick, but a true one in many ways.

There are others, too, one by Goering, congratulating the opera house which is to be the competitor of his Staats-

Surely Stokie knows Shostakovich's music, for he not only introduced his First Symphony, but also his 'May Day' Symphony. Or does he think, now that he has been praised (by people who should know better) for his orchestral phantasies on Bach that he can orchestrate (assuming that he *does* orchestrate them, of course) better than Dmitri Shostakovich?

If he does, he is mistaken, for Shostakovich is not only a better orchestrator than the person responsible for several Bach transcriptions heard frequently under Stokie's direction, but Shostakovich is actually a better orchestrator than he is a composer!

Apparently New York Central railroad authorities mean to impress upon visitors to New York, at least those arriving by way of Grand Central station, the fact that music, other than that concerned with riveter's rhythms, may be a part of their daily existence.

Progressing from the reverberating band concerts of a few weeks past, the railroad now supplies the mass of humanity daily streaming beneath the

being given by Artur Schnabel.

"Who's Schnabel?" she asked her neighbor, in all seriousness. He told her in no uncertain terms. But she didn't know who he was, she said. Yet she knew a Sibelius song that I've never seen on a program in New York! Yes she did!....

To those who claim that songs need not be sung in their original language, I offer this specimen, quoted from a recent Berlin program:

Senke dich hernieder, geliebter Wagen,
Der du kommst um mich heimzuholen.
Ich blickte über den Jordan und was sah ich

Da kommen um mich heimzuführen?
Eine Schar Engel kam um mich zu holen
Und um mich heimzuführen.

What is it, you ask? Nothing other than our dear old friend, 'Swing Low, Sweet Chariot,' which was sung in the familiar and beautiful H. T. Burleigh arrangement. Isn't that first line a classic? "Senke dich hernieder, geliebter Wagen."

In view of all that is said about the educational value of the radio, it was quite a shock to me when listening to a broadcast by a much advertised singer with an orchestra led by one of America's most famous conductors, to hear the announcer state that Handel's Largo was "one of the most famous contralto arias ever written."

Senesino, who sang the role of Xerxes in Handel's opera, 'Serse' in which the aria occurs, may not have been a bass nor yet a baritone nor a tenor, but to call him a contralto is, probably, to pay him a very dubious compliment.

Did I chuckle? It was at the recital of Egon Petri, when that great pianist was playing the Liszt Sonata. A lovely girl, who is very musical, but also very lofty in her tastes, was inveighing against Liszt, the man and the musician, to a reviewer who holds Liszt in high esteem, even if he does not think so well of much of his music. But he does realize how important a work the Sonata in B Minor is.

Said the lady: "I think it is dreadful. Here are some titles for it, that I think would suit it perfectly. Take your pick:

'The Storm at Sea'
'The Wreck of the Good Ship Hesperus'
'Wind over Mont Blanc'
'The Rape of Lucrece'

You know that last title appeals to me. It suggests an idea. I guess the lady's right. There are places in the sonata where one can almost hear the superb Tarquin approach. With application one can hear Liszt orating, "Oh, what an approach was that, my countrymen!"

The radio editors did a good bit of voting lately and told Alton Cook, of the New York *World Telegram* exactly what they thought of whom. I notice your radio editor commented on it in your last issue. Lawrence Tibbett, Albert Spalding, Leopold Stokowski—all in the top ranks once more. Among the ladies, Lily Pons scored a "first" as the best woman "classical" singer—radio editors are certainly showing good taste as the years go by. And Helen Jepson winning a coveted place as favorite new talent this year. My, my, some hope for the hardened heads of radio columns, thinks your

Mephisto

SCHERZANDO SKETCHES

No. 1
By George Hager



'The Swan of Tuonela'

oper and saying little else, and amusing pieces by Franz Seldte, head of the Stahlhelm until it was disbanded, Dr. Hans Frank, Dr. R. Ley and Dr. Alfred Rosenberg, the last-named one of the leading *Kultur* bearers of the day, perhaps one of the advance messengers of the next *Der Tag*?

What a laugh! On a recent program of the Philadelphia Orchestra Stokowski played a Prelude in E Flat Minor by Shostakovich. And under it I read the words: 'Transcribed for Orchestra by Leopold Stokowski.' Now really!

I can understand the former organist of St. Bartholomew's Church, New York, transcribing Bach, and more recently Handel. But why transcribe for orchestra a pianoforte prelude by the brilliant young Soviet composer? Doesn't Stokie know that Shostakovich writes remarkably well for the orchestra? that if he thought that the material of any of his 'Twenty-Four Preludes for the Piano' called for orchestral treatment, he could and would make orchestral versions himself?

astronomical dome of the terminal, with organ music played by George W. Grant in the studio of the Rudolph Wurlitzer Company and carried electrically to the main concourse of the station, where it is broadcast by amplifiers installed over the ticket windows. Organ reproducing roles are used to relieve Mr. Grant when he departs for a luncheon or dinner engagement. It may also be significant that bemused New Yorkers staggering from nearby subways or the oyster bar, are supplied only with tastefully chosen programs of a classical and semi-classical nature. No jazz.

Fame? well, listen to this. At a concert recently, an unfamiliar song by Sibelius was on the program. One of my imps sat next to a lady who, wishing to appear informed, made a remark to her companion about the rarely performed song to the effect that it was lovely. Two moments later she turned her program, rested her eyes on a page which bore an announcement of the series of Beethoven sonata recitals now

Lucie Bigelow Rosen Discusses the Theremin—'The Instrument of Today'

"THEREMIN playing is a singer's art and a dancer's art," says Lucie Bigelow Rosen, one of the leading exponents of the electro-magnetic instrument developed by the Russian scientist, Leon Theremin, with whom she has studied and worked in close co-operation. A singer's art because the performer must experience the same inner sensations of intonation and vocal line through the ultra-sensitive instrument; a dancer's art because the same control of gesture and pose in space is necessary to acquire its technique.

Musicians most attracted to the Theremin, however, are string players, according to Mrs. Rosen, herself an accomplished violinist, the reason probably being that they appreciate the kinship in tonal quality between the two instruments, and similar niceties in technical manipulation. Above all, it lures people of pioneering, inquiring spirit, for there are no precedents and, as yet, no established limits to either the technical or the artistic possibilities. With each public recital Mrs. Rosen places on display, so to speak, the latest results of her own experimentation and achievement in the field.

Public Acceptance Increasing

Mrs. Rosen is a burning enthusiast for electro-musical progress at the same time that she is a judicious and intelligent musician. "I am impatient," she asserted, "with those illogical people who regard the Theremin as a mechanical device and hence unworthy of consideration as a bona fide musical medium. Such reasoning," she pointed out, "eliminates every instrument in existence including the violin and the piano."

Both public and press are taking an increasingly more serious view of the Theremin, however. The time is now passed, she said, when the space-control instrument was regarded merely as a good vaudeville prop or a bizarre scientific phenomenon. Its legitimacy as a solo and an ensemble voice is being recognized and its inventor has already proceeded into even more advanced experimentation involving the keyboard principle. "The future of the Theremin is as sure and as promising as that of any given instrument," declared this enthusiastic spokesman.

Mrs. Rosen has made numerous public appearances in London, New York and various American cities as recitalist and as soloist with orchestras. On March 28 she will sail for Italy to begin in Rome a three months tour of Europe.

R. F. E.

A talk on The Story of Old English Music was given at the National Arts Club, New York, on February 9, by Marion Keighley Snowden. The talk was illustrated with musical examples.



Gentle

Lucie Bigelow Rosen, Noted Thereminist and a Leading Champion of Electro-Magnetic Musical Instruments

FAUST PERFORMANCE GIVEN IN ROCHESTER

Civic Orchestra and Visiting Artists Heard in Opera Under Harrison

ROCHESTER, N. Y.—Feb. 20.—The Rochester Civic Music Association presented Gounod's 'Faust' for the two concert series at the Eastman Theatre on Feb. 7 and 8. Guy Fraser Harrison conducted the Rochester Civic Orchestra, and four guest artists headed the cast—Mario Chamlee as Faust, Amund Sjovik as Mephistofele, Robert Crawford as Valentine and Rosa Tentoni as Marguerite. Other artists in the cast were Olivia Martin as Martha, King Solomon as Wagner and Lodima Legg, an Eastman School of Music student, as Siebel.

The cast was excellent throughout, both in voice and acting. Miss Legg made a most charming Siebel and her voice is as delightful as her appearance. All the artists were showered with flowers and took many curtain calls. The ballet, under Thelma Biracree, performed some graceful dancing in the first act and the chorus proved both trained and mobile. Nicholas Konraty was stage director. The audience was large on both occasions and markedly cordial.

The Little Symphony of Phi Mu Alpha Sinfonia, Karl Van Hoesen conductor, gave an attractive program at Kilbourn Hall on Feb. 4. The program included Bach, Mozart, Beethoven, Ravel, Debussy and de Falla. The audience which filled the hall was most appreciative.

The Rochester Philharmonic, Sir Hamilton Harty conducting, was heard on Feb. 13 at the Eastman Theatre in Turina's 'La Procession du Roccio.' Rachmaninoff's Rhapsody 'on a Theme by Paganini,' 'In a Summer Garden' by Delius, and William Walton's First Symphony. All excepting the Delius were new here.

Sandor Vas played the very beautiful

Rachmaninoff work in a masterly manner, and was recalled at its close some ten times by a wildly enthusiastic audience. The Italian music is charming, and of course the Delius, heard here before, pleasant to listen to. The Walton

music, the composer a youthful Britisher, is highly acrid, bitter, morose and cynical. It got a rather doubtful reception, but Sir Hamilton and the orchestra were warmly applauded throughout the program.

MARY ERTZ WILL

TORONTO PROGRAMS HONOR LATE KING

Symphony under MacMillan Plays Memorial List — 'Belshazzar's Feast' Introduced

TORONTO, Feb. 20.—The death of His Majesty, King George V, was marked by evidences of the reverence and esteem in which our late sovereign was held. During the first few days following the King's death all concerts and entertainments were cancelled. On the day of the funeral, a day officially set aside as a day of mourning throughout Canada, all theatres were closed and broadcasting stations silenced except for the broadcasting of the funeral services in London and at St. George's Chapel, Windsor. Canada mourned with other members of the British Commonwealth of Nations, the passing of a kindly and gracious King.

On Jan. 25, the Toronto Symphony under Sir Ernest MacMillan played a memorial program. This was broadcast throughout Canada and was sent to Great Britain by short wave. The Beethoven 'Eroica,' dedicated by the composer 'in memory of a dead hero,' became for orchestra and auditors, an experience of deep spiritual significance. The playing of the 'Marcia funebre' movement was one of poignant and majestic beauty. Handel's Largo from 'Xerxes' and Rachmaninoff's Concerto in D Minor, completed the list. In the last Nancy Reed, a young pianist from Vancouver who has been studying in England and on the continent, was soloist. At the close of the concert the orchestra began the music of Sir John Goss's setting of Lyte's hymn, 'God in Creation, Providence and Redemption.' It was a favorite of the late King and the one he had personally selected for his Jubilee ceremonies last year.

The seventh concert of the present season of the Toronto Symphony was given in Massey Hall on Feb. 4, with Jeanne Dusseau, soprano, as guest artist. The chief work of the evening was the Sibelius Symphony No. 4, in A Minor. Sir Ernest MacMillan, who conducted, gave a deeply sensitive reading of this elusive and austere music. The program began with the cheerful overture of Rossini to 'The Barber of Seville.' Delius's Ballad, 'Eventyr,' 'Siesta,' by Walton, and George Gershwin's 'An American in Paris' completed the orchestra program. Jeanne Dusseau sang with distinction, Verdi's 'Pace, Pace Mio Dio,' and Charpentier's 'Depuis Le Jour,' to which she gave an interpretation of haunting poignancy.

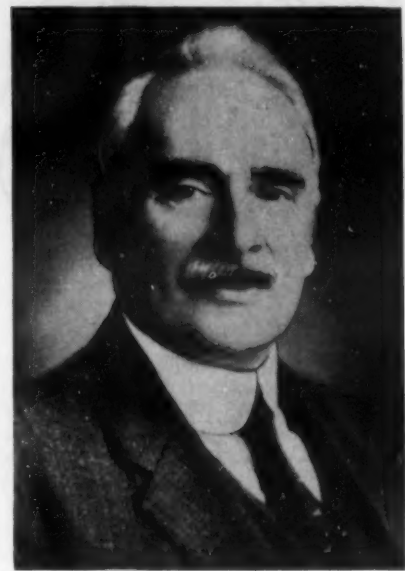
Walton Work Has Premiere

'Belshazzar's Feast,' a music-drama for chorus, baritone soloist and orchestra, by William Walton, contemporary English composer, was given its first Canadian performance in Massey Hall, on Feb. 13. It was the feature work of the second concert of the thirty-ninth season of the Mendelssohn Choir.

For the opening concert on Feb. 11 the choir and orchestra under Dr. H. A. Fricker, gave an impressive presentation of Beethoven's 'Missa Solemnis.' The solo passages were adequately sung by four local artists, Frances James, soprano; Eileen Law, contralto; Alfred

O'Shea, tenor, and Albert Kennedy, bass.

The second concert revealed the choir in a role quite unassociated with its



International Press

Dr. H. A. Fricker, Conductor of the Mendelssohn Choir

past performances. The music of 'Belshazzar's Feast' is modern and there are musical passages which make terrific demands upon the chorus and orchestra. The Walton music is devastatingly desolate, and at times music of amazing barbarity, or an unforgettable armageddon of dissonance.

Never in the history of music in Toronto, has there been such an ovation. Choir, orchestra, Frederick Newham, soloist, and the conductor all shared in the honors. Cheers and applause recalled Dr. Fricker over and over. It was a triumph for a truly musical achievement.

Josef Hofmann played at Eaton Auditorium on Jan. 23, in the third concert of the Music Masters' Series. Preceding the program, Mr. Hofmann played the Funeral March of Chopin as a tribute to the memory of His Majesty, King George V. The audience was one of the largest of the present season.

Lily Pons gave a recent recital in Eaton Auditorium. Under her magic the music of Mozart, Rossini, Saint-Saëns, Messager, Benedict, La Forge, Popper, Gershwin, Panovka and Proch, became shadowy images of soft delight. Marcel Hubert, a 'cellist of superior musicianship and interpretative power, contributed to the program. Arpad Sandor accompanied.

On Jan. 30, Toronto heard for the first time, Ruth Slenczynski, pianist. In a program of Bach, Beethoven, Schumann, Paganini, Liszt, Chopin, and Weber, she surpassed the expectations which had been aroused. Jan Kubelik, violinist, returned to Massey Hall on Jan. 20, after an absence of nearly twenty years. He was accompanied by his son, Rafael Kubelik, composer-conductor. His daughter, Anita, assisted in playing the Bach Double Concerto in D Minor, for two violins. His program included music by Goldmark, Tchaikovsky, Paganini, and several compositions by himself.

ROBERT H. ROBERTS

GRAINGER

"brilliant performer, with an impeccable technic"

New York American, Feb. 17, 1936.

H. T. IN NEW YORK TIMES,
FEB. 17, 1936:—

Percy Grainger turned his only piano recital of the season at the Town Hall last night into an amiable, informal occasion. To Mr. Grainger music expresses definite pictures and emotions, and he does not hesitate to communicate to his audience, via program note or word of mouth, his impressions of the compositions he undertakes. After all, if certain commentators on music may go the natural world for comparisons, why not the interpreter?

It is not often that recitalists take an audience into their confidence as Mr. Grainger did. Last night's audience seemed to like it as well as his playing, in which were revealed agreeable tone, careful phrasing and generous understanding.



Morse

J. D. B. IN NEW YORK HERALD-TRIBUNE,
FEB. 17, 1936:—

Percy Grainger reappeared in Town Hall in recital last night for the first time in four years. Mr. Grainger did not, however, confine himself to an instrumental interpretation of the music on his program but prefaced his offerings by remarks, sometimes of a purely descriptive nature.

Some of Mr. Grainger's comments showed his inquiring and original turn of mind. The attributes of Mr. Grainger's style are too well known to need detailed reviewing now. There was an audience of good size and highly appreciative disposition.

NEW YORK SUN,
FEB. 17, 1936:—

Percy Grainger appeared in Town Hall last night to give his first piano recital here in over three seasons.

The center of his program last evening was the Tchaikowsky sonata in G major (opus 37). Mr. Grainger offered an interpretation of the work which reflected, indeed, all the admiration he had expressed in words. There is some charming material in the work, particularly in the andante and the finale, all of which Mr. Grainger reproduced eloquently.

Through the evening Mr. Grainger made apparent the fact that his command of the piano is no less comprehensive than it has ever been; also that his capacity to produce lovely, sonorous tone from the instrument remains constant. Each work he played was seen through the mind of a thoroughly musical nature, and expressed by the resources of an undeviating pianistic virtuosity. A good-sized audience was warmly applaudive.

NEW YORK POST,
FEB. 17, 1936:—

An easy informality that dispelled the usual concert-hall chill was the keynote of the recital given last night at Town Hall by the Australian pianist, Percy Grainger. This desirable atmosphere was created mainly by Mr. Grainger's prefatory remarks concerning the items of his program—often supplemented by keyboard illustration—and the unaffected manner in which they were delivered.

In works of Bach-Liszt, Scarlatti, and Brahms, Mr. Grainger played with a highly personalized approach guided by discriminating musical taste.

NEW YORK EVENING JOURNAL,
FEB. 17, 1936:—

Another distinguished personality was heard at Town Hall. It was Percy Grainger, composer-

pianist, returned after a prolonged absence in his native Australia. A program that ranged from Bach to Liszt, also including Mr. Grainger's own piano setting of a 16th century song by the English composer Dowland. This is the sort of thing Mr. Grainger has done with resounding success, both for piano and orchestra, demonstrating his sympathetic and resourceful treatment of simple themes in complicated instrumental forms.

GRENA BENNETT IN NEW YORK AMERICAN,
FEB. 17, 1936:—

Percy Grainger, pianist and composer, who recently returned from his native Australia, gave his first and only recital this season at Town Hall last night. Mr. Grainger's command of the keyboard has often and deservedly been praised. He is a brilliant performer, with an impeccable technic combined with a rare and sensitive response to rhythm.

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ORCHESTRAS: Novelties and Soloists in Current Lists

NEW works and solo performers, with the New York Philharmonic-Symphony as well as two visiting organizations, have provided major interest. Vaughan Williams's Symphony in F Minor and Saminsky's 'Three Shadows,' introduced by Lange, were the Philharmonic's portion of novelties; Koussevitzky played Piston's Concerto for Orchestra, and Molinari, with the Philadelphia Orchestra, gave first New York hearings to a Pizzetti Concerto, in which Alexander Kelberine was soloist, Whitehorn's 'The Dream Pedlar' and a Paganini-Molinari 'Moto Perpetuo.'

Others playing with orchestra, in addition to Mr. Kelberine, were Gregor Piatigorsky, 'cellist, and Rudolf Serkin,

pianist, both with the Philharmonic, the latter making his debut, and Toscha Seidel, violinist, with the New York Women's Symphony under Antonia Brico.

Mr. Lange conducted the fourth of his Chamber Symphony concerts in an interesting fortnight.

Fourth Philharmonic-Symphony Chamber Orchestra Concert

Philharmonic-Symphony Chamber Orchestra, Hans Lange, conductor. Assisting artist, Simeon Bellison, clarinet. Town Hall, Feb. 3, evening:

'Le Portrait Musical de la Nature'...Knecht ConcertinoWeber
Mr. Bellison
Overture to 'The Flight into Egypt'...Berlioz
AdagioWagner
Mr. Bellison
Symphony No. 5 in B Flat.....Schubert

The fourth program, 'Romanticism in Music,' in a series of five for the benefit of the scholarship fund of Bennington College, was distinguished by the inclusion of Justin Heinrich Knecht's 'Musical Portrait,' programmatically analogous to the 'Pastorale' Symphony of a later and more expansive Beethoven. With the latter in mind, the shy and tentative effects employed by the composer—who was born in 1752—in putting a first foot forward, seem a far cry from present day program music, though in the second movement, ('The approaching storm') Tempo medesimo, the oppressive and sultry measures of the opening were informed with imaginative insight.

Weber's suave concertino was played by Mr. Bellison with consummate grace, and in the opening measures of the Adagio and middle movement, Theme with variations, where the clarinet is heard in lower register against a darkly beautiful accompaniment of two violas, with feeling.

Contrary to the usual conception of Berlioz as a man only of majesties and thunderous heroics, Mr. Lange and orchestra in a poetic interpretation of the Overture, revealed him a person of exquisite delicacies, instinct with faith. The brief but inventive Adagio by Wagner, written when he was twenty, at Würzburg, was tellingly performed by Mr. Bellison against a rich background of strings, amply graced with the turn for which the composer had so great a predilection.

Schubert's Fifth Symphony, scored for an orchestra of one flute, two oboes, two bassoons, two horns and strings, was the most substantial work of the evening, bearing in the Andante, typical gifts of Schubertian melody and nostalgia, and in the finale, Allegro vivace, moments of dramatic significance.

New Vaughan Williams Symphony Heard

New York Philharmonic-Symphony, Hans Lange, conductor. Soloist, Melchiorre Mauro-Cottone, organist. Carnegie Hall, Feb. 6, evening:

Concerto in B Flat, No. 7.....Handel
Dr. Mauro-Cottone
Symphony in F Minor.....Vaughan Williams
(First time in New York)
'The White Peacock'.....Charles T. Griffes
'Three Shadows,' Poems for orchestra, Op. 41: 'Omen,' 'A Poet,' 'Grass—a Dirge'....
Lasare Saminsky
(First time)
'Les Préludes'Liszt

By way of enabling Mr. Toscanini to take a rest Hans Lange took over the baton for this and the other concerts of the week and for the occasion had prepared another of his unusually interesting and well-balanced programs. The Handel concerto had the advantage of the highly skilled Dr. Mauro-Cottone in the organ part, but even this and the carefully adjusted playing of a reduced orchestra could not lift the music above the level of commonplace dullness. Dr. Mauro-Cottone played a suitable cadenza of his own in the first movement and deserves credit for doing all that seemed possible to make the organ part vital.

The new Vaughan Williams symphony presented for the first time in New York,

came as a startling surprise to those expecting another 'Pastoral' or 'London' symphony, for in this work a new Vaughan Williams quite unpredictably emerges. The suavely expressed musings of an imagin-



Gregor Piatigorsky, Who Played Saint-Saëns with the Philharmonic



Toscha Seidel, Soloist with the New York Women's Symphony

active and sensitive poet with a fondness for the folksongs of his country have here given place to the current language of dissonance in portraying phases of what, in the absence of any avowed program, seems to be stark realism. Were the veteran English composer's sincerity and integrity of purpose not so unimpeachable one might suspect him of undertaking to show his younger colleagues that he can meet them on their own ground and hold his own with them. But the probability is that when he wrote this symphony he was passing through a phase that demanded a drastically different tonal expression from that so long identified with him. Many harsh dissonances there are in this polytonal work, though not unduly repellent or inconsistent in embodying the austere spirit of most of the music. Austere in the harmonic treatment as well, it has at the same time enormous vitality, and there are places where the composer's better-known self asserts itself in moments of serene reflectiveness that have significant beauty. Mr. Lange read the work with obviously intense conviction and under his baton it received an impressively fine performance.

Interest in Saminsky's new triptych was stimulated by the literary cues, Pitts Sanborn, Edwin Arlington Robinson and Carl

Sandburg having supplied the inspiration for the three movements in order. Of the three the second, invoked by a passage from Robinson's 'The Man Who Died Twice' establishes the most tangible mood, but it is difficult on one hearing to sense the inherent relationship between the spirit of any of the poetic excerpts involved and the tonal garment provided, which in every case seems arbitrary rather than inevitable, celebrated rather than poetically inspired. The composer was brought to the stage to receive the audience's plaudits.

The orchestral version of Griffes's 'The White Peacock' created its usual impression of distinctive beauty, even though the piece is better adapted to its original piano medium, while the closing excellent performance of 'Les Préludes' served to shed a more than usually vivid light upon Liszt's compositional fluency and aptness in expressing what he wanted to say in material that was to prove so invaluable a source for Wagner to draw upon. C.

Piatigorsky Is Sunday Soloist

New York Philharmonic-Symphony, Hans Lange, conductor. Soloist, Gregor Piatigorsky, 'cellist. Carnegie Hall, Feb. 9, afternoon:

Overture, 'Fingal's Cave'.....Mendelssohn
'The White Peacock'.....Griffes
Poems for Orchestra: 'Three Shadows'....
Saminsky
Concerto in A Minor, Op. 33.....Saint-Saëns
Mr. Piatigorsky
Symphony in F Minor.....Vaughan Williams

Except for the appearance of Mr. Piatigorsky in the Saint-Saëns concerto and the substitution of the Mendelssohn overture, this program was a repetition of that given on Thursday evening. Mr. Piatigorsky substantiated on this occasion the frequently stated opinion that he is one of the pre-eminent 'cellists of the day. The Saint-Saëns composition, a "natural" as an instrumental show piece if not as an imposing work of art, lay perfectly under the fingers of the soloist. Intonation never was in question, his finger and bow-arm technique was violinistic in its facility, and his tone soared over the orchestra with a fullness and brilliance which bespoke the true virtuoso performer.

Mr. Lange gave intelligent and animated interpretations of 'Fingal's Cave,' the Saminsky and Griffes works and the new semi-modern symphony of Vaughan Williams. R.

Seidel Soloist with Women's Symphony

New York Women's Symphony, Antonia Brico, conductor. Soloist, Toscha Seidel, violinist. Carnegie Hall, Feb. 11, evening:

Overture to 'Fidelio'.....Beethoven
Concerto in E Minor.....Mendelssohn
Mr. Seidel
Concerto Grosso for String Orchestra.....
Ernest Bloch
'Stenka Razin'Glazounoff

High success apparently is attending this second season by the city's feminine orchestral body if audience numbers count for anything. New York's largest music hall was comfortably filled for the present concert, the fourth of the series, and there was sufficient enthusiasm manifest to warm the hearts of the conductor, her cohorts and the sponsors.

While there was plenty of interest in the remainder of the program, most attention centered in the Mendelssohn performance. Here there were many variables. The Andante was very expressive and well co-ordinated in the joint interpretation of Mr. Seidel and Miss Brico, and the soloist brought to the fore the tractable, fluent playing technique and tone which compose his principal artistic goods. In the two rapid movements, however, there was not the same unity of mind and purpose. Rhythmic conceptions especially were in disagreement. Individually, both soloist and orchestra performed the work ably. Want of sufficient rehearsing together probably accounts for the ensemble disparity.

The Overture to 'Fidelio' and the Bloch (Continued on page 30)

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BROOKLYN ATTENDS NEW DANCE NOVELTY

Metropolitan Opera, Boston Symphony and Institute Series
Add to Local Events

BROOKLYN, Feb. 20.—The Young Dancers' Theatre, an outstanding terpsichorean laboratory of this borough, presented twenty of its student children in an ambitious offering, 'Yo-Heave-Ho,' in the opera house of the Academy on Feb. 8. A capacity audience of 2,000 attested appreciation of the event. Written and directed by Peter Dominick, to the music of Ebba Braathe, 'Yo-Heave-Ho,' a nautical novelty, showed the quality and refinement of the work achieved by the Young Dancers' unit. The scenery was designed by Otto Christiansen, costumes by Eva Bruyhn and Elsie Kornan, and lighting effects by Rudolf O. Brooks.

The second visit of the Metropolitan Opera attracted another large audience on Feb. 11. 'Lucia di Lammermoor,' with Lily Pons in the title role, was given. By way of additional interest, was the premiere of Joseph Bentonelli, as Edgardo. Carlo Morelli, baritone, as Ashton, and Virgilio Lazzari, bass, as Raimonde, gave seasoned accounts of their parts. There were too, Charlotte Symons as Alisa, Angelo Bada as Arturo, and Giordano Paltrinieri, as Normanno. Gennaro Papi conducted.

The Brooklyn Institute series has brought recent appearances of Artur Schnabel and Bronislaw Huberman, in piano and violin recital on Feb. 14; Lotte Lehmann in a program of Lieder on Feb. 5, and Andres Segovia, guitarist, in recital on Feb. 3. Roland Hayes, tenor, was heard at the Academy on Feb. 6. Mr. Hayes inspired spontaneous response from a large and appreciative audience. Percival Parham was the accompanist. The event was under the auspices of the Lincoln Settlement of the Brooklyn Urban League.

Boston Symphony in Visit

A superb performance of Schumann's Symphony in B Flat was given by the Boston Symphony under Dr. Serge Koussevitzky, at the Academy on Feb. 13. Walter Piston's 'Concerto,' of classical lineage, but couched in the 'newer' contrapuntal idiom, excited admiration. Other works played were Bloch's 'Three Jewish Poems' and Ravel's 'La Valse.'

The Lutheran Chorus of Brooklyn, Jacob Ehm, conductor, celebrated its fifth season by an anniversary concert at the Academy on Feb. 9, with Gertrude Wesch, organ, and Katherine Livingston Hamlet, harpist, as assisting artists. A program ranging from Bach to H. I. Burleigh was pleasingly interpreted.

The first offering of the borough's annual series of performances by the Metropolitan Opera Company took place on Jan. 21 with a performance of 'La Traviata' at the Academy of Music. The indisposition of Lucrezia Bori made a last-minute substitution necessary, and Edith Mason sang the role of Violetta. Nino Martini sang Alfredo and John Charles Thomas, Germont. Others in the cast were Thelma Votipka, Pearl Besuner, Angelo Bada, George Cehanovsky, and James Wolfe. The American Ballet assisted and Ettore Panizza conducted.

FELIX DEYO

'Aida' Launches Season of Opera in Toronto

TORONTO, Feb. 20.—Toronto has produced a native opera company which deserves to rank with its Mendelssohn Choir and its Symphony Orchestra. The Canadian Grand Opera Association gave its premiere performance of 'Aida,' Feb. 1, in Massey Hall, before an audience of over 2,600, the largest that has ever attended a per-



Braheen Urban, General Director of the Canadian Grand Opera Association

formance of opera here. In the past we have had native opera, but unfortunately it has been not only native but hopelessly amateur. No one was prepared for this production of professional quality. The miracle, for it was no less, of using home talent, most of whom had little knowledge of opera, and of training these young, earnest and loyal singers, was the work of Braheen Urban, general director, and the renowned conductor, Dr. Richard Hageman. Associated with these were Angelo Canarutto, assistant conductor of the Chicago Opera; Frank A. Miceli, assistant director; Charles Drumheller, stage manager of the Chicago Opera, and William Drake and Victor Dell'Angela who designed and executed the scenery.

From the opening measures of the overture, the performance was sure and facile. Any lack of operatic experience which the principals may have shown was amply compensated for by their singing, sincerity and restrained acting. The chorus, especially the women's section, sang exceptionally well, balanced, well trained, with all the tonal splendor that unspoiled voices possess. An orchestra of over fifty musicians, the largest ever used in any opera production in Toronto, brought together and trained with a minimum of rehearsals, gave a background rarely heard outside a great opera house. Scenery and costumes, both designed and made here, and the ballet, by Louise Burns, added immeasurably to the effectiveness.

Jeanne Pengelly, well known in Toronto in concert and oratorio, sang the title role with understanding. Edyth Shuttleworth, the only member of the company with operatic experience, gave the music of Amneris full meaning. Both artists possess voices of charm and tonal beauty. After he had gained confidence, James Walker was a good Radames, and as Amonasro, Irving Levine used his rich baritone voice with distinction. The other members of the

New Canadian Company Presents Verdi Work Effectively Under the Baton of Richard Hageman

cast were Basil McGillivray as Ramfis, Burke Callaghan as the King, and George Semerjain, Messenger. Mr. McGillivray did one of the best pieces of professional singing and acting of the evening.

But the great performance of the evening was that of Richard Hageman. He had grasped the possibilities of his company. That essential co-ordination of principals, chorus and orchestra was established during the first scene, and this spirit of the conductor and company was carried to the audience.

The Canadian Grand Opera Association made history in Toronto by this presentation. Behind it all is the faith and inspiration of two people—Braheen and Marie Urban.

Also in the season's repertoire are 'Carmen,' 'Rigoletto,' 'Faust,' 'Il Trovatore,' 'Tosca,' and 'Madama Butterfly.'

ROBERT H. ROBERTS

Amphion Glee Club Heard in Teaneck

TEANECK, N. J., Feb. 20.—The Amphion Glee Club, Alfred Boyce, conductor, gave the twenty-fifth concert of its thirteenth season here on Jan. 24. The club was assisted by Sava Tcherny, violinist; and Sidney Dorlon Lowe and Kenneth Widener, accompanists. Dudley Buck's 'Sailor's Chorus' from 'Golden Legend,' Irish and Scotch folk-songs, William Hammond's 'Lochinvar,' and A. Walter Kramer's 'To the



Jeanne Pengelly Sang the Title Role in Toronto's 'Aida'

Sea,' were sung by the club. Miss Tcherny played works by Sarasate, Nachez, Schubert, Kreisler and others.

'Hot Jazz' to Be Issued by M. Witmark

'Le Jazz Hot,' by Hugues Panassie, French critic and authority on the subject, has recently been translated and will be published by M. Witmark & Sons on April 1, with an introduction by Eugene Larsan, French critic, and Louis Armstrong, American jazz orchestra leader and trumpeter.

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OPERA: Rene Maison and Dusolina Giannini Make Debuts

HIGHLIGHTS of the current opera span were the first hearings of two new singers, René Maison, who sang Walther in 'Meistersinger' and was later heard in 'Carmen,' and Dusolina Giannini, whose debut was made in 'Aida.' Two 'Ring' Cycles were begun, the customary afternoon series and a new one on Saturday evenings.

Rejoining the company were Charles Hackett in 'Mignon' and Paul Althouse in 'Tristan.' Lauritz Melchior sang his 100th Tristan, and Edith Mason was heard for the first time in 'Madama Butterfly.' Several singers assumed roles new to them. Favorite operas and casts were otherwise the rule.

Maison Makes Debut, Other Changes In First 'Meistersinger'

With a new Walther, an unfamiliar Beckmesser and first-time Kothner to particularize the interest of Wagnerians, 'Die Meistersinger' re-entered the repertoire on the evening of Feb. 3, attended by the theatrical pomp which makes this one of the most imposing spectacles now to be viewed at the Metropolitan. The young Ritter of Stolzing was embodied by René Maison from Charleroi, who made his New York debut on this occasion. The querulous Stadtschreiber of Nuremberg passed into the hands of Eduard Habich, who has been one of the busiest of this season's additions to the Wagnerian wing of the company. Otherwise, the cast presented anew the mellow Hans Sachs of Friedrich Schorr, the lyrical Eva of Elisabeth Rethberg. The droll and big-voiced Magdalena of Karin Branzell, the ponderable Pogner of Emanuel List, the engaging David of Hans Clemens and the well-sung Night Watch-



Dusolina Giannini as Aida, the Role in Which She Was First Heard at the Metropolitan

man of George Cehanovsky to maintain familiar high standards of performance.

In height and bulk the Belgian tenor was revealed as a rival for Lauritz Melchior. Vocally, he made clear that he has the power and the resonance for Wagner-

ian parts. His acting was easy, though in this instance marked by an excess of facial by-play. Whether he was heard at his best in music that calls for lyric freshness of tone was something to be left for future performances to make clear. The tenor's routine was that of an artist of long experience, bearing out his record of performances in Brussels, Paris, London, Chicago and elsewhere.

Mr. Habich's Beckmesser was an able, if only moderately amusing impersonation that conformed to the usual pattern. It avoided the extravagances that sometimes amuse audiences without contributing to characterization. Mr. Huehn's Kothner is still in the making, but on the singing side it represented an improvement over its immediate predecessors, particularly as concerned the grotesque but significant runs of the tablature address in the first act. Under Artur Bodanzky's baton, the orchestra gave a creditable account of the endlessly enchanting score and the new stage management improved some details, particularly those of the rioting at the close of the second act.

O.

Miss Bori Returns in 'Manon'

Returning after an interval of two weeks due to indisposition, Lucrezia Bori was welcomed in the title role of 'Manon' on the evening of Feb. 5, with Richard Crooks appearing as des Grieux for the first time this season. Miss Bori, in excellent voice, sang all her music with unusual charm and was consistently applauded throughout the evening. Mr. Crooks made his customary hit with the 'Dream' and also sang 'Ah! Fuyez!' with telling dramatic effect. Mr. Bonelli's Lescaut was again delightful and Chase Baromeo was extremely interesting as the Count. The other roles were sung by Mmes. Symons, Besuner and Flexer and Messrs. Bada, Cehanovsky, Marwick, Altglass, Gabor, Raidich and Gola. Louis Hasselmans conducted.

S.

'La Bohème' and 'Gianni Schicchi' in Double Bill

Puccini's 'La Bohème' and 'Gianni Schicchi' in double bill were offered on the evening of Feb. 6, Susanne Fisher singing Mimi for the first time here. Nino Martini was a personable and vocally good Rodolfo and Helen Gleason, Musetta. Carlo Morelli sang Marcello and the other roles were capably filled by Virgilio Lazari, George Cehanovsky, Pompilio Malatesta, Max Altglass and Carlo Coscia. Miss Fisher gave an extremely appealing performance of Mimi and her singing was at all times excellent, her first act aria winning her much applause.

In the hilarious one-act comedy, Lawrence Tibbett once more gave his inimitable characterization of the name part and Hilda Burke and Joseph Bentonelli were the lovers, Lauretta and Rinuccio. The other artists forming the large cast included Marek Windheim, Charlotte Symons, Frank Castino, Mr. Cehanovsky, Chase Baromeo, Louis D'Angelo, Thelma Votipka, Mr. Malatesta, Alfredo Gandolfi, James Wolfe and Arnold Gabor. Gennaro Papi conducted both works.

N.

'Rigoletto' Given Third Performance

Verdi's 'Rigoletto' came to a third performance at the Metropolitan Opera on the evening of Feb. 7 with Lawrence Tibbett as the dark-starred Jester, Josephine Antoine in her second appearance as Gilda, and Frederick Jagel as the ebullient Duke.

Helen Oelheim sang Maddalena, Thelma Votipka, Giovanna, Ezio Pinza, the Sparafucile, Alfredo Gandolfi, Monterone; George Cehanovsky, Marullo; Angelo Bada, Borsa; Hubert Radich, Ceprano; Charlotte Symons as the Countess, and Paolina Tomisani, a Page. Ettore Panizza conducted a sprightly performance.

Y.

A New Kurvenal for 'Tristan'

Wagner's 'Tristan und Isolde' at the matinee of Feb. 8 was given one of the finest



Daguerre
René Maison as Don José, Which He Sang after His Debut in 'Meistersinger'

performances ever heard by the present writer. Mme. Flagstad, Mme. Branzell and Mr. Melchior were, all three, in best voice; Julius Huehn sang a more than creditable Kurvenal, making his first appearance in the role here, though he had sung it last year with Fritz Reiner in Philadelphia. Mr. Hofmann was a greater King Marke than ever. Mr. Bodanzky's orchestra was better than it usually is by the time Saturday has rolled around after a hard week's playing. The conductor, too, was in good form. He has yet to modify his Presto tempo in the music of the opening of Act II before his Tristan will be good enough. Mr. Clemens sang the music of the Sailor beautifully and also the Shepherd's hit in the last act. Mr. Gabor was, as always, a very unsatisfactory Melot.

A.

'Hänsel und Gretel' with the Season's First 'Pagliacci'

'Hänsel und Gretel' was given in double bill with 'Pagliacci,' the latter having its first hearing of the season, on the evening of Feb. 8. The cast of the Humperdinck work was the familiar one with Mmes. Fleischer and Mario as the children, Dorothea Manski as the Witch, Doris Dee as Gertrude and Eduard Habich as Peter and Dorothea Flexer and Pearl Besuner as the Sandmann and the Dew Fairy. Karl Riedel conducted. The work had a somewhat leisurely performance and the very bad lighting in the dream scene was a decided detriment.

Hilda Burke sang a charming Nedda and Giovanni Martinelli as Canio, again brought down the house with 'Vesti la Giubba.' A particularly striking piece of work was the Tonto of Richard Bonelli. Not often does one see an operatic characterization with such a perfect dramatic line, also so well sung. Giordano Palmieri and George Cehanovsky completed the cast. Gennaro Papi conducted.

H.

'Scènes Intimes' on Sunday Night

The Sunday evening concert on Feb. 9 again presented the 'Scènes Intimes' introduced this year, with the Love Scene from Act IV of Gounod's 'Romeo and Juliet' sung by Edith Mason and Joseph Bentonelli in costume. Later in the evening Miss Mason, who sang Juliet's music beautifully, scored in the Waltz Song from the same opera. The American Ballet appeared in Tchaikovsky's 'Serenade' and in the 'Comedians' Dance' from 'The Bartered Bride,' Marek Windheim singing Wenzel's aria and joining Editha Fleischer in the duet from the same work.

There were Verdi and Meyerbeer arias for Ezio Pinza, a Weber aria for Elisabeth Rethberg, a duet for them from 'Forza del Destino,' a 'Manon Lescaut' aria for

(Continued on page 22)

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EASTMAN SCHOOL OF MUSIC, ROCHESTER, N. Y.

Three Guest Conductors with Philadelphians

Molinari, Reiner and Beecham Take Orchestra's Baton for Novel Programs — Several Soloists Heard — Italian Ensemble Gives Concert — Clubs Active

PHILADELPHIA, Feb. 5. — Fritz Reiner's first guest visit to the Philadelphia Orchestra on Jan. 17-18 brought a program mainly of novelties or little heard works as follows:

'The Silent Woman' Potpourri.....Strauss
'Eroica' Symphony.....Beethoven
'Hungarian' Sketches.....Bartok
Danse.....Debussy-Ravel
'Daphnis and Chloe' Suite, No. 1.....Ravel

Not only was there novelty in repertoire, but novelty where it was hardly to be looked for at this late date—in the



Fritz Reiner Conducted a Potpourri from Strauss's 'The Silent Woman'

tremendous success. The Dvorak and Smetana were high-colored and strongly rhythmed and the Berlioz was impressively accomplished. Miss Jepson was in splendid voice with vocal equipment perfectly suited to the demands of lyricism and sentiment of the Traviata aria.

For the third of the Philadelphia Orchestra's Festival Series, on Jan. 21, Alexander Smallens conducted with George Gershwin as soloist, in a program mainly of his works, including a world premiere:

Symphony No. 4 in F Minor...Tchaikovsky
Concerto in F.....Gershwin
Suite from 'Porgy and Bess'.....Gershwin

Mr. Gershwin has incorporated the characteristic melodies of his American folk opera into five movements, entitled 'Catfish Row,' 'Porgy Sings,' 'Fugue,' 'Hurricane' and 'Good Morning, Brother.' Mr. Smallens, who has been conducting 'Porgy and Bess' in the New York run, gave the suite a spirited reading and his reading of the concerto accompaniment was also highly effective with Mr. Gershwin proving a very able pianist. The Tchaikovsky half of the program was brilliantly delivered.

Bernardino Molinari made the first of his guest appearances with the Philadelphia Orchestra on Jan. 31-Feb. 1 in the following program:

Overture to 'Nina o la pazza per amore'.....Paisiello
Symphony No. 4 in B Flat.....Beethoven
Nocturnes.....Debussy
'The Fountains of Rome'.....Respighi
Overture to Semiramide.....Rossini

Nearly a decade has elapsed since the distinguished conductor of the Augusteo of Rome favored Philadelphia with a visit and his programs and manner confirmed previous graphic impressions. Imprimis he again favored his fellow countrymen, with bows to Debussy. The Beethoven, particularly the gracious slow movement, had an almost matchless charm and 'Clouds' and 'Fêtes' were sheerly delicate. The Respighi which, if memory serves, he introduced here, was given with authority, and the two overtures had a Latin fire and impulsiveness.

For his second program Mr. Molinari chose:

Concerto in A Minor.....Vivaldi-Molinari
Symphony in G Minor.....Haydn
Aubade from 'Le Roi d'Ys'.....Lalo
'Racconto di Rodolfo'.....Puccini
Charles Kullmann
'L'Isle Joyeuse'.....Debussy-Molinari
Prelude to 'Parsifal'.....Wagner
'Waldweben'.....Wagner
Overture, 'Sicilian Vespers'.....Verdi

Again his program had an old-fashioned tinge in the placement of a familiar, though now infrequently offered overture as a climax. Both the Molinari transcriptions—the Debussy made at the composer's suggestion from the piano score—offered skill in craftsmanship and organic quality in the orchestration that matched the demands of the original. The charming simplicities of the Haydn symphony were focused in a clear reading of its patterned music, as was the case too in the Vivaldi, while the Wagner had rich-throated beauty. Mr. Kullmann, new American tenor of the Metropolitan Opera, made an impressive debut, revealing a voice of fine quality and volume and convincing powers of interpretation. His success was instant and he received many recalls.

Orchestra Request Program

A request program marked the third concert of the season, on Jan. 19, of the Italo-American Philharmonic, with Ria Bercova, soprano, as soloist, in the Stephen Girard Hotel ballroom:

'Prometheus' Overture.....Beethoven
Symphony No. 1 in C.....Beethoven
Overture in F.....Caltabiano
'Crimean' sketches.....Spendiaroff
'Dance of the Buffoons'.....Rimsky-Korsakoff
Aria from 'Sonnambula'.....Bellini
Miss Bercova
'Die Himmelsleiter'.....Rebikoff

Caltabiano, contemporary Italian, has written a melodious but rather conventional work in his Overture in F, which had its American premiere. Himmelsleiter, an excerpt from Rebikoff's 'Christmas Tree' Suite, had its first local presentation and, while over-long for its musical content, was well received. Miss Bercova negotiated the perilous colorature of 'Ah, Non Credea Mirarti' and the following 'Ah, non Giungi,' with considerable success.

'Une Matinée Parisienne' was the general title for the Jan. 14 meeting of the Philadelphia Music Club in the Bellevue-Stratford and gave a clue to the Gallic origin or character of the program proceedings. The American premiere of Henri Février's 'Carmosine,' operatic miniature, was arranged by Sherwood Johnson, the leading roles being taken by Emily Stokes Hager, and Max De Schauensee. Others concerned in it were Helen Rowley, Eleanor Blessing, and Phyllis Beattie. Program contributions were also made effectively by Virginia Snyder, pianist, Blanche and Irene Hubbard, harp and 'cello, and Mary Elizabeth Cook, reader.

The Matinee Musical Club opened the new year with a varied program on Jan. 7 in the Bellevue. The String Ensemble, Ben Stad conductor, was heard to advantage in Handel's 'Water Music' and in accompaniments to other members, especially Florence Frantz's excellent playing of a movement of the Schubert A Minor piano concerto. The Metropolitan Singers, a notable group of Philadelphians, including Irene Williams, Edna Haddock, Albertine Hundertmark, Maybelle Marston, Paul Hesser, George Lapham, John Vandersloot and Frederick Wyatt, were warmly welcomed with Mary Winslow Johnston at the piano, Blanche Hubbard at the harp, and Nicholas Douty conducting.

W. R. MURPHY

Lazar S. Samoiloff Visits New York

Lazar S. Samoiloff, Los Angeles teacher of singing, arrived in New York this week for a fortnight's visit. Mr. Samoiloff was accompanied by his pupil, Olga Dane, contralto.

RICHARD HAGEMAN CONDUCTOR



Bloom

SCORES AS GUEST CONDUCTOR WITH CHICAGO SYMPHONY PERFORMING BALLET MUSIC FROM HIS OPERA "CAPONSACCHI"

The new work was a compact version of the carnival music from Richard Hageman's opera "Caponsacchi," a set of gay tunes filled with life and movement and parading all the brilliant colors of the orchestra. It was gorgeously played under the composer's expert baton. Mr. Hageman was many times recalled and insisted on sharing his honors with the orchestra.

Glenn Dillard Gunn,
Chicago Herald & Examiner,
Feb. 7, 1936

Richard Hageman took over the baton to conduct the first local hearing of excerpts from his opera, "Caponsacchi." The Carnival Music is brisk, friendly and appealing, and exerts a tug at one's palm. It was heard with immense enthusiasm, and Mr. Hageman went home with an ovation in his memory.

Eugene Simon,
Chicago Daily News, Feb. 7, 1936

The renowned musician received a big ovation from last night's audience. The excerpts he played were brilliant and tuneful, and not at all composed by formula variety. They are enough to create a desire to hear more of the opera, which has not yet been produced in its entirety in America.

Edward Barry,
Chicago Daily Tribune, Feb. 7, 1936

The carnival music from "Caponsacchi" is a cleverly wrought and exceedingly interesting piece of orchestration. It abounds in pleasant episodes, being particularly melodious and charmingly fascinating.

SHINES BRILLIANTLY

The Chicago Symphony Orchestra, guided by the composer, shone brilliantly in the "Caponsacchi" excerpt, which was received with such genuine enthusiasm that we are sure the thought uppermost in everyone's mind was "when will we hear 'Caponsacchi' in its entirety?"

Herman Davies,
Chicago American, Feb. 7, 1936

Mr. Hageman's music from "Caponsacchi" piqued my curiosity to such an extent that I hope the whole opera will be done here next season. The Carnival Music is delightful. It was born for dancing and it swings in waltz rhythms beautifully orchestrated and rippling with the spirit of festa. If it is typical of the opera, let us have "Caponsacchi" by all means. With Mr. Hageman conducting, for he knows how to draw sparks from an orchestra.

Claudia Cassidy,
Chicago Jour. of Com., Feb. 7, 1936

MANAGEMENT ARTHUR JUDSON
Steinway Building, New York



Bernardino Molinari Returned to Philadelphia after a Decade's Absence

Beethoven Symphony No. 3. In the course of his well molded 'Eroica' in which he adhered to score indications without over-accentuations of his own, he made the bold experiment of transposing the Scherzo and Funeral March and at this one hearing at least the change seemed decidedly advantageous both in structural unity and emotional sequence. The sheer novelties were the sparkling overture to the most recent Richard Strauss opera, given for the first time in America, the delicately appropriate Ravel orchestration of the Debussy Danse, for its Philadelphia premiere, and the American premiere of the Bartok Sketches, based on Hungarian folk songs and orchestrated throughout the five with folk feeling and decided humor, particularly the 'Bear Dance' and 'Slightly Tipsy.' Both conductor and orchestra entered into the spirit of them with a resultant ovation. Mr. Reiner's popularity was evidenced by the enormous applause he received through the concert.

Sir Thomas Beecham came for the concerts of Jan. 24-25, with Helen Jepson, soprano of the Metropolitan Opera, as soloist, offering the following works:

'Slavonic' Rhapsody No. 3 in E Flat...Dvorak
'Ah, fors' e Lul'.....Verdi
Miss Jepson
'From Bohemia's Groves and Meadows'
'Le Temps des Lilas'.....Smetana
'L'Hiver'.....Chausson
'Les Filles de Cadix'.....Koehlin
Miss Jepson
Symphonie 'Fantastique'.....Berlioz

This program, with hardly an item heard here for a decade or more, and his unique conducting of it, met with a

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The Dangers of a Shortened Orchestral Season

THE recent announcement that the next season of the New York Philharmonic-Symphony will consist of twenty-four weeks, instead of thirty as in the past, is undoubtedly the most radical change in New York's concert scheme in a very long time. Effected as a result of deliberation on the part of the orchestra's board of directors to meet present-day conditions, it is a logical enough measure, one, supposedly, that will aid in limiting the orchestra's large deficit and make possible its continuance in disseminating fine music to a music-loving public.

On that score there can be no objection, for the problems of the last few years have been grave ones. By establishing a \$90 a week minimum salary for players in this orchestra, the musical union has co-operated with the New York Philharmonic-Symphony management in accepting this shorter season. Thus the players will not suffer greatly.

What is alarming, however, is the possible effect of this move on other symphony orchestras in the land. If the great metropolis of New York declares itself able to support only a twenty-four week symphonic season, smaller communities, possessing symphony orchestras in other parts of the United States, may be influenced to curtail their seasons. Then the unions may act less agreeably than has the New York union, in which case the orchestral players will find themselves greatly reduced as to income and unable to continue their activity as symphonic instrumentalists.

What they will do is but a natural question to ask. Whereas the accomplished expert orchestral player in New York can turn to radio, this will not be possible for players in smaller cities, where

radio orchestras are smaller in number and where other opportunities to earn an income are fewer.

It is but more than likely that accomplished players everywhere will realize that the future of the symphony orchestra is in jeopardy, if its season is to be a shorter one and that they will come to the unavoidable conclusion that symphonic music in the years to come will not emanate from our dozen or more cities now maintaining first-class orchestras and that they must find for themselves a place in the radio broadcasting instrumental bodies, or in the orchestras employed by the makers of films in Hollywood. Already many players of quality have abandoned the symphonic field for the places just referred to, after reading the handwriting that has unmistakably appeared on the wall.

THIS would mean, of course, that the United States would some day (and perhaps at a date not very distant), be supplied with symphonic music by the organization of several very large symphony orchestras in leading broadcasting stations in New York, Chicago and Los Angeles, these orchestras sending out programs to listeners in their homes throughout the length and breadth of the states. Not only is this a possibility, but there is also more than a likelihood of concerts being sent by wire from one or two central points, where an orchestra is discoursing on symphonic music, along the lines suggested by the experimental demonstrations several years ago given in Philadelphia and Washington by the Bell Laboratories with the co-operation of Leopold Stokowski. Under that arrangement the audience would sit in a concert hall in the city, where formerly it saw its own orchestra and conductor before its eyes, and listen to the playing of an orchestra at one of the central music distributing stations, with no human beings on the stage, set with appropriate hangings, attempting to fill what must, at least for many years, be an inescapable void, with a carefully planned projection on the stage of colored lights.

WHEN television comes, and the time for that, too, is not far off, it may be entirely within the realm of the possible to project on a screen the likenesses of orchestra and conductor who are producing the music heard at a point many miles away.

Should that be accomplished, the entire musical fabric of this country will have undergone a complete change. The efforts of generous citizens in many cities directed since 1850 to the support of symphony orchestras, by means of which a public interested in symphonic music has been developed, will have been rendered null and void, to say nothing of the throwing out of employment of thousands of first-class musicians who have devoted their lives to this type of music. It will not be possible for more than a small fraction of them to find places in the orchestras of broadcasting and film enterprises; the others will be discarded and will be obliged to seek employment in some other field.

A swiftly changing musical life has in the last few years worked hardships on many practicing musicians, thousands of whom are today unemployed as a result of the merging of New York's two symphony orchestras, the discontinuance of large orchestras in the majority of moving picture-houses due to the sound film, which reproduces music simultaneously with the projection of a picture.

New players of orchestral instruments are being trained in such admirable organizations as the National Orchestral Association in New York under Leon Barzin, and the Chicago Civic Symphony under Eric Delamarer in Chicago, to name but two. Where will these young men and women go, if symphony orchestras are to be dispensed with? What is to be their future? The solo field will absorb but a minimum number of them, no matter how great an increase there may be in concert-going.

All these factors should be borne in mind by the directorial boards and managements of our symphony orchestras. Shortening the season may be but a first step in sending the finest orchestral players into radio

Personalities



Wide World

A Former Metropolitan Opera Star Introduces a New Singer to the Public in Rome—Beniamino Gigli Stands Beside His Daughter, Rina Gigli, at a Concert Given for Philanthropic Purposes. The Young Singer Made Her Debut on This Occasion

Harty—The honorary degree of Doctor of Music was bestowed last month upon Sir Hamilton Harty, British conductor and composer, by De Paul University.

Fisher—Not only has she made the title role in 'Madama Butterfly' peculiarly her own, but Susanne Fisher is the owner of one of the finest collections of lepidoptera of the present day. She recently acquired excellent specimens of rare butterflies from Central Asia and East Africa and is constantly on the lookout for unusual varieties.

Melchior—As a part of the campaign for funds carried out by the New York Association of Community and Settlement Music Schools, Lauritz Melchior was recently the star of a newsreel film made at Christodora House, New York. The giant Metropolitan tenor taught the children of the music school chorus a Danish folk song and then sang the verse and brought them in on the chorus.

Schnabel—As the result of a chair that declined to "stay put" while he was playing, Artur Schnabel broke his unbreakable no-encore rule at a concert in Washington recently. "I felt that I owed it to Beethoven to make amends for injustice done, so, although I never play encores, I broke the rule and played the sixth sonata."

Don Cossacks—At a ceremony held in the apartment of the Grand Duchess Marie of Russia, a flag that once belonged to the late Tsar, Nicholas II, was presented by the Grand Duchess to the Don Cossacks. The gift was of particular significance in view of the fact that a large number of the members of the chorus were officers in the Russian Imperial Army before the revolution.

and movie work. If interest in symphony orchestras decreases as a result of this, this first step may prove to be the move whereby the symphony orchestra as we now know it will be eliminated from our musical life, to be replaced by something less personal and heart-warming. Can one remove the most important pillar from a great edifice without ultimately bringing about a breakdown of its entire structure? We think not.

ORCHESTRA FORMED IN PALESTINE BY EXILES

Bronislaw Huberman Heads Movement at Tel-Aviv—Toscanini To Conduct Opening Concerts

A symphony of musicians exiled because of racial prejudice, has been formed in Palestine, by musicians of Germany denied the right to work in their own country. Bronislaw Huberman, violinist, originated and worked toward the perfection of this plan. The orchestra will give its first concert in Tel-Aviv on Oct. 24, and others will be performed in Jerusalem, Haifa and other centres.

Arturo Toscanini has consented to conduct the opening concerts. Issay Dobrowen, formerly of the San Francisco Symphony and the New York Philharmonic-Symphony; Hans W. Steinburg, formerly of the Frankfort Opera, and Michael Taube will be chief conductors. Adolf Busch, violinist, will be the first soloist.

In the ranks of the orchestra will be found first-desk members of the Berlin Philharmonie, the Frankfort Museum-gesellschaft, the Munich Orchestra, the Wiesbaden Symphony, the Königsberg Symphony, the Hamburg Philharmonic, the Dresden Symphony, and other important orchestras of Germany. The first concert will be broadcast to the United States via the facilities of the National Broadcasting Company. Negotiations have also been begun for the orchestra to make a world tour.

Settings of Poe Works Heard in Baltimore

BALTIMORE, Feb. 20.—The Edgar Allan Poe Society of Baltimore and the Peabody Conservatory of Music presented a program of musical settings of poems by Edgar Allan Poe (1809-1849) in the main auditorium of the Peabody on the evening of Feb. 6. This unique program deserves to stand out in the annals of American music as its contents not only displayed the poet of great distinction, but gave opportunity to compare the relationship as musically conceived by contemporary American and English composers. It was heard by members of the Poe Society and a very large audience.

Harriet Zell, soprano; Thelma Viol, contralto; Gene Archer, tenor, and Lansing Hatfield, baritone, with Frank Bibb at the piano, and the Baltimore Music Club Chorus, Franz Bornschein, director and Sarah Stulman, pianist, interpreted the various settings as follows: Arthur Somervell's 'The Kingdom by the Sea'; Leo Smith's 'To Helen'; Oscar Sonneck's 'Thou Wouldst Be Loved' and Creighton Allen's 'Eldorado' (for tenor); Charles Martin Loeffler's 'To Helen' and 'A Dream Within a Dream' (for contralto); Edward Royce's 'Solace' and Edgar Stillman Kelley's 'Israfel' (for soprano); Oscar Sonneck's 'A Dream Within a Dream' and Edgar Stillman Kelley's 'Eldorado' (for baritone); D. Scattergood's 'The Raven' (earliest chant version for chorus) and the concluding manuscript (which was especially written for the Poe commemoration program recently held at Westminster Church), by the local composer Franz Bornschein, a setting of 'The Conqueror Worm' (chorus and piano).

May Garretson Evans, president of the Poe Society, announced the unavoidable absence of Rabbi Morris S. Lazaron, who was scheduled to recite the Arthur Bergh setting of 'The



AT THE OPERA
IN 1916

Giorgio Polacco Conducted a Wide Variety of Important Works

Maria Barrientos Sang Coloratura Roles, Not to the Exclusion of Lucia

Giulio Gatti-Casazza Was Rewarded With a New Contract, Hence the Ball and Chain

Sketched by Viofara

What They Read Twenty Years Ago

In MUSICAL AMERICA for February, 1916



Elastic Criticism

"Snap and flexibility characterize the performance of the new band," wrote the music critic. "Presumably, a rubber band rather than a brass band!" commented the copy reader.

1916

"For a Woman's Only a Woman, etc."

"Dalila is really a classical Carmen," said Eleanora di Cisneros, "the difference between the two characters is merely that of geography and time."

1916

And the Affliction Continues

(Headline) INFLICTS BRUCKNER ONCE MORE UPON US. Dr. Muck Plays the Wearisome Seventh Symphony in New York Concert.

1915

maninoff's Choral Symphony, 'The Bells,' Op. 35. It has Russian, German, and English versions of the poem—the English text being a translation of the Russian translation of Poe!

"The Poe operas are two projected works by Debussy: 'La Chute de la Maison Usher' and 'Le Diable dans le Beffroi.' At Debussy's death they were still unfinished, and are now probably lost to the world. It is said that Debussy was under contract with Gatti-Casazza for the production of the two operas at the Metropolitan Opera House in New York.

"The musician who, it is believed, has written more works based on Poe texts than has any other is the English composer, Josef Holbrooke, there being no fewer than twenty compositions showing his affinity with the poet.

"Seventy-four compositions represent only six poems: 'Eldorado,' leading all with seventeen settings; 'Annabel Lee,' fifteen settings; 'The Raven,' fourteen; 'The Bells,' twelve; 'To Helen,' eleven; 'Israfel,' five. The foregoing poems are comprised in to-night's vocal recital program, with the exception of 'The Bells,' which is not included because of the length of the settings. In certain cases two settings of a single poem appear on the program, illustrating differences of treatment.

"The earliest setting found thus far is a 'quaint and curious' old chant on 'The Raven,' by one D. Scattergood (copyrighted 1865). The latest—on which the ink is hardly dry, so to speak—is a three-part chorus, 'The Conqueror Worm,' composed for the Poe Society commemoration by Franz Bornschein."



They Don't Do That Now!

When Caruso was leaving the opera house recently, a girl stepped up and pulled the butt of a lighted cigarette from the tenor's holder in his hand. "Souvenir?" asked Caruso. "Yes," answered the girl, and shutting the treasure in her hand-bag she walked on down Broadway.

1916

In the City of the Hoochy-Koochy, Too!

(Headline) DIAGHILEFF BALLET PUZZLES CHICAGO. Its Production Received with Mingled Admiration and Perplexity.

1916

Should Have Asked Dvorsky

"To tell you the truth, I don't know who Dvorsky is, myself," Mr. Hofmann said when questioned regarding his alleged double."

1915

Cadman Denies Olympic Committee Connection

To the Editor of MUSICAL AMERICA: A clipping from a New York newspaper reached me recently wherein it was announced that I was a member of the music committee whose duty it is to choose American music for the forthcoming Olympic Games festival in Germany.

If I gave my consent to serve on such a committee, it was before I learned definitely and specifically of the attitude of Herr Hitler in regard to the persecution of racial and religious groups, and the suppression of civil liberties.

I have asked that my name not be used in any way in connection with the music committee, and by this action I am not reflecting on the personal ideas of my American colleagues who may still be on the music committee, but merely voicing my own personal convictions in the matter, these convictions being that I cannot conscientiously believe it to be to America's advantage to participate in the Olympic Games, if they are held in Nazi Germany.

As a descendant of a patriot in the army of George Washington, and as an American believing in the utmost freedom of speech and of full religious and civil liberty and racial tolerance, I feel I must be firm in this decision.

CHARLES WAKEFIELD CADMAN
San Diego, Calif.

American Conservatory, Chicago, Schedules Three Summer Sessions



Rentschlers
Theodore Harrison, Voice

WITH a list of noted teachers and lecturers, the American Conservatory announces its curriculum for the summer of 1936. Three consecutive summer sessions of six weeks each have been arranged, the first to start May 14, the second, or principal session, to extend from June 25 to Aug. 5, and the third from Aug. 6 to Sept. 16. The summer catalog contains in addition to the regular staff of instructors a number of new names.

The vocal department, in addition to Theodore Harrison, Charles La Berge and Elaine DeSelle, has a most important addition in the person of Dudley Buck, who has been well known in New York City and Chicago for many years. Other teachers in the department are Mme. Marie Zendt, John T. Read, William Nordin, Fred Wise and many others.

In the piano department, Henriot Levy, Allen Spencer, Edward Collins, Kurt Wanieck, Rudolph Reuter, Louise Robyn, Earl Blair, Tomford Harris, Mabel Osmer, Jeanne Boyd and others will be available

for private lessons and to conduct repertoire teachers' classes. In violin will be Mischa Mischakoff, Herbert Butler and Scott Willits; Wilhelm Middelschulte and Frank Van Dusen in the organ department; Hans Hess and Carl Brueckner, in 'cello, and Margaret Sweeney for harp.

One of the features of the summer session is the normal class in children's musi-



Ermates
Edward Collins, Piano

cal training, under the direction of Louise Robyn. These classes will meet daily for two weeks commencing July 6.

Intensive courses in class piano methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools of Chicago, Cleveland, New York and other principal cities. A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint, composition and orchestration are being offered by John Palmer, Leo Sowerby, Jeanne Boyd, Stella Roberts and others.

An important addition to the dramatic faculty is Walton Pyre, who will conduct a master class. Other instructors in the



Seymour
Henriot Levy, Piano

department include Mme. Louise Willhour and Esther Sachs.

The organists, Mr. Middelschulte and Mr. Van Dusen, are to be available for



Daguerra
Herbert Butler, Violin

private organ lessons, and special courses in church and concert organ are to be given by Mr. Van Dusen and other teachers.

A series of public recitals by members of the faculty and artist pupils at Kimball Hall has been announced for the summer.

DEBUT IN BELGIUM

Theodate Johnson Sings Tosca at Opera in Antwerp

ANTWERP, BELGIUM, Feb. 5.—What was voted a sensational success was made last evening at the Opéra Royal Flamand, when Theodate Johnson, young American soprano, sang the title role in Puccini's 'Tosca,' making her first appearance in this city. Her performance was well received by the public and she was praised by the press for possessing 'qualities that constitute her a lyric tragedienne.' Miss Johnson will sing Mélisande in Debussy's 'Pelléas et Mélisande' in Brussels at the end of this month, according to an announcement just made.

Emanuel List to Sing at Covent Garden

Emanuel List, bass of the Metropolitan Opera, will sing twelve performances at Covent Garden, London, in May. He will be heard for the first time in 'Rosenkavalier,' and as Hagen in 'Götterdämmerung,' as Marke in

'Tristan,' Hunding in 'Die Walküre,' and Ramfis in 'Aida.' In June he will appear as guest artist at the Vienna Festival with the Vienna Opera.

CLEVELAND MEN IN CLASSIC PROGRAM

Feuermann Soloist with Orchestra Under Rodzinski—First Schnabel Recital

CLEVELAND, Feb. 20.—The concerts of the Cleveland Orchestra, under Artur Rodzinski, at Severance Hall, Jan. 30 and Feb. 1, with Emanuel Feuermann as guest soloist, offered Beethoven's 'Leonore' Overture and his Seventh Symphony, Boccherini's 'Cello Concerto and Ravel's symphonic fragments from the ballet; Daphnis and Chloe; second series. The music was brilliantly realized, with special praise falling to the orchestra for the overture and the Ravel work.

Swift, silken playing won Mr. Feuermann high praise in his first appearance with the orchestra. His joy in turning the simple measures of Boccherini into a work of dazzling virtuosity was quickly communicated to the audience.

Another 'cellist, Gregor Piatigorsky, was heard at the Euclid Avenue Temple on Jan. 21. Mr. Piatigorsky has proved himself a fine artist in earlier visits. The Beethoven sonata in A, played with Pierre Luboshutz at the piano, was admirably delivered, and the finale of the Francoeur sonata gained a repetition.

Schnabel in Recital

Artur Schnabel gave his first Cleveland recital at Public Music Hall on Jan. 31, the concluding event of the successful concert course directed by Mrs. Emil Brudno. Five Beethoven sonatas formed the program. The sonatas included were the A Flat Minor, op. 26; D Minor, op. 31, No. 2; C Minor, op. 10, No. 1; F, op. 10, No. 2; and E Flat, op. 61a.

Paul Bekker, music critic for the *Staats-Zeitung*, New York, visited the Cleveland Museum of Art on Feb. 7, and spoke on 'Music and the Formative Arts.' His talk, while fundamental in content, was clothed in the scientific erudition to be expected from so authoritative a source.

Severin Eisenberger played the third recital on Feb. 10 in his series of two-composer programs at Hotel Statler, which conclude in March with the music of Schumann and Dohnanyi. In placing Debussy and Mendelssohn side by side in his recent appearance Mr. Eisenberger contrived a piquancy that assured interest. The major offering in the Debussy group was 'La Cathédrale Engloutie' and the Mendelssohn works included 'Phantasie,' 'Scherzo e Capriccio,' four 'Songs Without Words,' and the Rondo Capriccioso.

ERNESTINE ALDERSON

Beethoven Symphony in Second Concert

BETHLEHEM, PA., Feb. 20.—The second concert of the Beethoven Symphony, Herbert Fiss, conductor, assisted by the Beethoven Männerchor and Ladies' Chorus, was given here on Jan. 26. Ruth Becker Myers, pianist, was the soloist in Liszt's Concerto No. 1, in E Flat. The choruses sang works by Brahms, Grieg and Mendelssohn-Bartholdy. The orchestra played part of Schubert's Symphony in B Minor, Liszt's 'Les Préludes,' and the Overture to Smetana's 'The Bartered Bride.



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CONCERTS: A Dozen Pianists Heard in New York's Halls



Josef Hofmann, Who Gave His Annual Recital in Carnegie Hall

ONCE again, pianists have given the majority of Manhattan's recitals, more than a dozen having been heard, including Hofmann, Hess, Schnabel, Bauer, Petri, Casadesus, Grainger, Brailowsky and Judith Sidorov, a Naumburg winner. Mr. Casadesus's recital was a debut, Mr. Schnabel continued his Beethoven series and Grainger and Brailowsky returned after absences.

Among the group attractions, the Schola Cantorum gave a New York premiere of Stravinsky's 'Perséphone' and excerpts from Glinka's 'A Life for the Czar,' with soloists. The Kolisch and Roth Quartets were heard.

Singers included Queen Mario, Steele and Clovis in a duet recital and Loudon Greenlees in a New York debut. Among the violinists were Ruth Breton and Efrem Zimbalist. Schnabel, Huberman and Feuermann played a program of trios.

Kolisch Quartet in Second Concert

Kolisch Quartet: Rudolph Kolisch, Felix Khuner, Eugen Lehner, Benar Heifetz. Town Hall, Feb. 4, evening:

Quartet in C Minor, Op. 51, No. 1...Brahms
Lyric Suite.....Alban Berg
Quartet in A Minor, Op. 132....Beethoven

For the second in their scheduled series of three concerts, these celebrated players again placed a page from the book of today's music between two eminent and familiar examples out of the past. The Berg suite, in six short movements, was played in memoriam of the noted Viennese modernist composer who died only a few weeks ago. In general, it is representative of music of its type—that is, music which strives pretty obviously to be distinctive if not distinguished. As mood music, however, it does not fail of the intentions expressed in the movement titles: Andante amoroso, Allegro misterioso, Adagio Appassionato, etc.

Unusual instrumental effects are the principal features of the work and contribute most to its effectiveness. These probably are enhanced in the orchestral version since there frequently are volume inadequacies in the quartet due to the "trick" effects constantly in play. In accordance with its admirable and extraordinary policy, the ensemble played this suite as well as the Brahms and Beethoven works entirely

from memory. The audience was of good size and rewarded the musicians liberally with applause. R.

Bauer Heard at American Woman's Association

Harold Bauer, pianist, was presented in recital at the American Woman's Association on the evening of Feb. 4 as one of a series of programs arranged by the music committee during the past two years for members and friends. A group of six works by Handel began the program which was followed by the familiar and apparently welcome 'Moonlight' Sonata, Op. 27, No. 2 of Beethoven.

A Schumann Arabesque and Nocturne in D, Debussy's 'The Sunken Cathedral,' Ravel's 'Ondine,' Brahms's Rhapsody in E Flat, Couperin's 'Les Carillons de Cythère,' and works by Schubert and Chopin were enthusiastically received by a large and interested audience. A reception followed the recital. Y.

Edwin Grasse Plays Own Works

Edwin Grasse, blind violinist, assisted by Ada Zeller, pianist-composer, gave a recital in Steinway Hall on the evening of Feb. 4, playing his own 'Song without Words,' No. 10, still in manuscript, and his 'Promenade on Horseback,' No. 2, sub-

gram was demonstrated. The most profoundly interesting playing of the evening was in 'Les Adieux' which had exemplified not only its inherent depth but also its possibilities in the matter of tonal color. Both the earlier works, however, had full justice done them to the complete satisfaction of the audience. N.

Irene Hampton Makes Debut

Irene Hampton, pianist, made her New York debut in a recital in the Town Hall on the evening of Feb. 5. Miss Hampton has appeared in concert in the Middle West and on the Coast.

Her program included the Bach-Busoni Chaconne, a Mozart Pastorale, three Etudes of Chopin, and the same composer's Fantasia Polonaise, Dohnányi's Concert Etude in F Minor, short works by Pich-Mangia-galli, Gluck-Friedman, Larregla, Sepulveda, and the Pabst paraphrase on themes from Tchaikovsky's 'Eugen Onegin.' Y.

Schnabel, Hubermann and Feuermann in Program of Trios

Artur Schnabel, pianist; Bronislaw Hubermann, violinist; Emanuel Feuermann, cellist. Town Hall, Feb. 7, evening:

Trio in B. Op. 8 (new edition).....Brahms
Trio in D. Op. 70, No. 1.....Beethoven
Trio in B Flat, Op. 99.....Schubert



The Roth Quartet Celebrated Its Tenth Anniversary With a Concert in the Town Hall

titled 'The Canterville Party.' His accompanist was represented by her Corrente in A.

The movements from Max Bruch's Concerto in D Minor, Mozart's Sonata in B Flat, No. 15, Paganini's Caprice in E, No. 9, arranged by Mr. Grasse; a Sinding 'Romance,' and the Scherzo Tarantelle by Wieniawski were the other works that were well received by the large following Mr. Grasse has established. Y.

Schnabel Gives Fourth Beethoven Sonata Program

Artur Schnabel, pianist. Carnegie Hall, Feb. 5, evening:

Beethoven Program IV
Sonata in A Flat, Op. 26
Sonata in D Minor, Op. 31, No. 2
Sonata in E Flat, Op. 81a. 'Les Adieux,'
l'Absence et le Retour

Again Mr. Schnabel's wisdom in not offering the sonatas in chronological order, but rather as contrasting units of the pro-

The conjunction of three such luminaries of the musical firmament in one concert, in the Town Hall Endowment series, would inevitably exert a potent lure, but it was not only the glamor of the names that held the audience, and the capacity assemblage of preponderantly lay music lovers, rather than professional musicians, engrossed from beginning to end in a program of chamber music, traditionally the most impersonal kind in performance, was a heartening spectacle.

Although the pianist and the violinist have frequently appeared together in sonata programs, only occasionally has Mr. Feuermann joined them, so it was not surprising that the standard of the ensemble playing was uneven. Salient characteristics of the three different artistic personalities kept protruding, Mr. Schnabel's severe chastity of line, with little or no curving of the phrase, Mr. Hubermann's surging temperament, difficult to hold in leash, and the human warmth of Mr. Feuermann's tone. There were moments of unanimity of ap-



Myra Hess, Who Played a Recital in the Town Hall

proach and mutual understanding; there were others, again, when each artist was too absorbed in going his own way to give due heed to questions of perfect balance of tone and conception. These defects were especially in evidence in the first and last movements of the Brahms trio, but the Scherzo, taken at a continent tempo that was held under unvarying control, was a notable bit of justness of ensemble. The Adagio was taken too slowly for the average taste and kept on a scale of flat color but it evoked and maintained a definite mood, nevertheless.

There was greater cohesion and a more perfect adjustment of tonal balance in the so-called 'Geister' trio of Beethoven, of which the Largo was especially noteworthy for the projection of its brooding melancholy. The familiar Schubert work, however, offered the greatest surprise of the evening in the new vitalization given it as a whole, the warmth but restraint of the Andante and the spontaneous rhythmic buoyancy of the Scherzo and the Rondo. As chamber music playing at its best the performance of this work supplied the climax of the evening. C.

Josef Hofmann in Annual Recital

Josef Hofmann, pianist. Carnegie Hall, Feb. 8, afternoon:

Variations in D Minor.....Handel
Melody from 'Alceste'.....Gluck-Sgambati
Chorus of the Dervishes from 'The Ruins of Athens'.....Beethoven-Saint-Saëns
Sonata in A Flat, Op. 110.....Beethoven
Twenty-four Preludes, Op. 28.....Chopin
'Penguin,' 'The Sanctuary'.....Dvorak
Barcarolle in G.....Rubinstein
Polonaise in E.....Liszt

Although Mr. Hofmann broke this year his time-honored custom of giving a New York recital on his birthday, this was none the less an occasion of great celebration for the capacity house, that 'Hofmann audience' which comes to cheer and remains to hear the inevitable 'second recital' at the close of the printed list.

In spite of the majestic presence of the Beethoven Op. 110 on a program which contained much music familiar in the pianist's version, it was the Chopin cluster of preludes which brought the peak of interest, and which also evoked the most monumental accomplishment in an afternoon of monumental accomplishment. To hear these jewels separately is to know that they are

(Continued on page 25)

NATHANIEL FINSTON

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New York Sun

MADE A NEW RED LETTER DAY IN OPERATIC HISTORY
New York Journal

SINGS WITH EVERY FINESSE OF HIS GREAT VOCAL RESOURCES
Detroit Times

SUPERB VITALITY, FAULTLESS PHRASING, UTMOST CLARITY
Philadelphia Enquirer

IN CONCERT

As vocalist *per se*, as interpreter of songs of all kinds, classes and descriptions, Mr. Tibbett has now reached a degree of excellence to which even he had not before attained. How much farther he can go may not be said, but, in all soberness, there seems scant room for progress. . . . Yesterday Mr. Tibbett's programme ranged widely. He may well say that nothing human is foreign to him.—*Boston Post*, Nov. 4, 1935.

Lawrence Tibbett, that amazingly vigorous young baritone who sings with all his might, to the glory of song, gave a recital to a crowded house. It was a gala event and the hall resounded with music—songs grave and gay, sung as only this star of the opera, radio, films and concert stage, can sing.—*Syracuse Herald*, Nov. 23, 1935.

Lawrence Tibbett, most popular by far of America's baritones, gave a song recital last night at the Academy of Music where a capacity audience testified again and again by applause to the high esteem in which it holds him.—*Brooklyn Citizen*, Nov. 26, 1935.

Long ago we had occasion to remark that Lawrence Tibbett almost more than any other singer left one with a complete sense of beauty in song, and today we are privileged to add emphasis to this statement, after hearing him again last night.—*Richmond News-Leader*, Nov. 30, 1935.

Plain United States music, not jazzy, not arty, but modern American, had a packed audience in the Denver Auditorium half out of its seats last night applauding Lawrence Tibbett, leading Baritone of the Metropolitan Opera Company.—*Denver (Colo.) Rocky Mountain News*, Oct. 19, 1935.

We were made more than ever aware of the qualities which make him the great artist that he is.—*Detroit Times*, Oct. 26, 1935.

IN CONCERT

When Lawrence Tibbett comes to town to sing his annual recital at Constitutional Hall, Washington's music lovers fill the vast hall to capacity. They know Tibbett and know that he can be depended upon to present an unusually interesting program with artistic perfection. They know and love him for his generosity with encores and for his fondness of surprising his audiences in his own inimitable way.—*Washington Herald*, Nov. 11, 1935.

A superb breathing mechanism, exquisite diction, subtle phrasing, a perfect sostenuto, and an unflinching sense of drama, whether on the comic or the tragic side, sum up an equipment that can only leave the listener wondering and admiring.—*St. Paul Pioneer Press*, Nov. 17, 1935.

Yesterday afternoon Mr. Tibbett held forth at the Lyric, and the oversized audience obstinately remained in its seats until the barytone increased his program by nine encores.—*Baltimore Evening Sun*, Oct. 28, 1935.

On the eve of the opening of his latest picture in this city, Lawrence Tibbett, America's most popular all-around baritone, made his seasonal bow at the Academy of Music last night. And so popular is this songster that every one of the 3,300 seats in this famous music hall was occupied, and another 300 anxious auditors were seated on the stage.—*Philadelphia News*, Nov. 1, 1935.

Lawrence Tibbett is blessed with what is beyond question one of the most gorgeously opulent baritone voices of recent years. His diction was crystalline in its clarity and his intonation was beyond reproach.—*Fort Wayne (Ind.) News-Sentinel*, Dec. 12, 1935.

Stewart Wille at the Piano

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New York World Telegram

MUSIC LOVERS FILLED THE VAST HALL TO CAPACITY
Washington Herald

ONE OF THE TRULY GREAT ARTISTS PRODUCED BY AMERICA
St. Paul Pioneer Press

LA TOSCA

Mr. Tibbett was again the aristocratic but cruel Scarpia, investing this highly effective role with comprehension of its dramatic and vocal values to the point where his interpretation can now stand along with the other great baritones who have made this role an achievement of distinction, marking a new red letter day in operatic history.—*Henriette Weber, New York Evening Journal, Jan. 31, 1936.*

RIGOLETTO

Mr. Tibbett's interpretation has many things to commend it, above all the mettle, sonority and expressive capacities of his voice.—*Olin Downes, New York Times, Dec. 29, 1935.*

The barytone sang with his wonted fullness and fluency of tone. Mr. Tibbett's performance gave unusual pleasure to the ear with tonal mellowness and opulence that has not been paralleled in this role for some time.—*Francis D. Perkins, New York Herald-Tribune, Dec. 29, 1935.*

He is such a favorite that, like the king, he can do no wrong. Mr. Tibbett, as was to be expected, did much fine singing and had thrown himself into the role of the unhappy and distracted buffoon with commendable energy and intelligence.—*New York Evening Journal, Dec. 30, 1935.*

It was the distinguished baritone's first appearance in the role, and he achieved an artistic success which will undoubtedly increase his already wide vogue. After the monologue following the exit of Sparafucile, "Para siamo," there was no doubt about the worth of the new version. Mr. Tibbett proved conclusively that he had penetrated to the core of the opera.—*W. J. Henderson, New York Sun, Dec. 30, 1935.*

TRAVIATA

When once Germont had sung his air, applause and salvos, the grandest burst of applause of the whole evening, which held up the show for an instant; justified by the thrice admirable treatment of the passage.—*Olin Downes, New York Times, Dec. 17, 1935.*

Mr. Tibbett lifted the whole performance to a new level. His "Pura siccome un angelo" was sung with emotional quality and a technical finish quite delightful. Throughout the evening the elder Germont was a dramatic figure standing in the foreground.—*W. J. Henderson, New York Sun, Dec. 17, 1935.*

Mr. Tibbett simply brought down the house with his noble singing of the famous solo wherein Germont appeals to his son with memories of home.—*Henriette Weber, New York Evening Journal, Dec. 17, 1935.*

GIANNI SCHICCHI

Lawrence Tibbett, in his impersonation of the Florentine Gianni, proved again that he is a studious, intelligent and polished performer. And through it all, his voice soared out clearly and sonorously. Even in those falsettoed sequences of the will scene, the baritone's every syllable could be heard distinctly. In a word, Mr. Tibbett's performance was quite magnificent from every standpoint.—*R. C. B., New York World-Telegram, Jan. 28, 1936.*

Lawrence Tibbett in a comedian's role gave proof of his operatic versatility. The Gianni character, combination of shrewdness and malicious humor, was portrayed with unction and astonishingly grotesque effect. Tibbett achieved one of the notable acting successes of his career. His singing was as signally vital, his diction clear in every syllable.—*Leonard Liebbling, New York American, Jan. 28, 1936.*



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TINGISHED "STAR"—NATIONWIDE RADIO POLL

SOLOISTS APPEAR WITH CINCINNATI FORCES

Schmitz and Milstein Appear —Heller's Four Sketches Introduced by Goossens

CINCINNATI, Feb. 20.—For his appearance with the Cincinnati Symphony on Feb. 7 and 8, E. Robert Schmitz, pianist, chose Bach's Concerto in D Minor and Prokofieff's Concerto No. 3 in C. Mr. Schmitz brought to the performance a capacity for penetrating, original interpretation. To the Bach he gave a gracious reading. His playing of the Prokofieff was full of the harsh metallic energy which is the composer's contribution to the music of today.

A Cincinnati composer, James G. Heller, was represented by a first performance of Four Sketches for orchestra. Unpretentious tone-sketches, lacking philosophical or pictorial program, and intended to portray the orchestra in varying moods, they proved easy to digest, without offering original ingredients or flavor. A charming reading of Beethoven's First Symphony opened the concert, and Berlioz's 'Rakoczy' March brought it to a stirring conclusion.

A series of nine symphony broadcasts, beginning with the above concert, has been arranged, according to Stuart Thompson, manager of the orchestra. About half of these will be over a national hook-up, alternating every other Saturday evening with the Chicago Symphony. The rest will be over local stations. Dr. Heller, whose composition was heard on the first program, and who writes program notes for the reg-

ular concerts, gives interpretative talks during intermission.

On Feb. 14 and 15, Nathan Milstein, violinist, was soloist with the orchestra in the Tchaikovsky Concerto, in Mr. Goossens's all-Tchaikovsky program which included also the Sixth Symphony, 'Festival' March and the Polonaise from 'Eugene Onegin.' Mr. Milstein's technique was virtually faultless and so effortless as to give an impression of sizable reserves of energy and skill. The Adagio and Fugue from Bach's G Minor Sonata was his encore. Mr. Goossens's reading of the 'Pathétique' involved a strict regard for rhythm which made for continuity and smoothness not ordinarily found in traditional treatment of the work.

Two string sextets by Dvorak and Tchaikovsky were heard at the fourth concert of the Chamber String Ensemble Series.

Dvorak's Sextet received a dynamic reading. The instrumentation, as in most of these concerts, was doubled. In the Tchaikovsky Sextet, 'Souvenir de Florence,' solo violin and 'cello' parts in the second movement received effective and beautiful expression from Stefan Sopkin and Kiri Kirksmith. The ensemble is composed of musicians from the symphony, including the arranger and director of the programs, Vladimir Bakaleinikoff.

The Stradivarius Quartet played at the Town Club on Jan. 16 under the auspices of the Cincinnati Chamber Music Society, in a program of chamber music by Philip Emmanuel Bach, Kozeleh, Mozart, and Beethoven.

Conservatory Concert

The Cincinnati Conservatory Symphony and Chorus appeared in the Hall of Mirrors of the Netherland Plaza on Feb. 9. A group of contemporary Italian songs sung by Milan Petrovic, baritone, and member of the conservatory artist faculty, was the highlight.

The Conservatory Symphony, under Alexander von Kreisler, opened the program with Kalinnikoff's First Symphony, later joining with the chorus, under John A. Hoffmann, in Bach's Cantata, 'O Light Everlasting.' In the latter the singing of the 'Rejoice, Ye Souls, Elect and Holy,' by Ellen Laib deserves especial mention.

Mary Hopple, at her appearance with the Cincinnati Orpheus Club on Feb. 13, sang a variety of songs from opera to ballad, from Brahms to Herbert.

The chorus, conducted by Dr. Kelly, offered a popular program, including many currently familiar tunes. A group of spirituals was a high point. Charles J. Young was an admirable accompanist for both the chorus and Miss Hopple.

RICHARD LEIGHTON

Bonellis Give Reception

A cocktail party was given at the New York home of the Richard Bonellis on Thursday afternoon, Feb. 6, when the popular baritone of the Metropolitan Opera and his wife entertained a gathering of their friends. The occasion was Mr. Bonelli's birthday, but this was not revealed to many present until a beautiful lighted birthday cake was brought in at the supper which followed. Among those present were a number of Mr. Bonelli's colleagues at the opera.

Dorothy Moulton Gives First American Performance of Handel Work

Before an invited audience, Dorothy Moulton, soprano, on a brief visit to

New York, was heard in an informal program at Steinway Hall on Feb. 4. Miss Moulton sang on this occasion the first performance in this country of Handel's cantata, 'Crudel tiranno amor.' She was assisted by Ernest Wolff, baritone, the Stradivarius Quartet and Hellmut Baerwald, pianist.

On her visit to America, Miss Moulton was accompanied by her husband, Robert Mayer, well known for his activity in sponsoring symphonic concerts for children in the British capital.

Frederick Yeiser Succeeds Leighton as Music Critic for Cincinnati 'Enquirer'



Forster
Frederick Yeiser, New Head of the Cincinnati 'Enquirer's' Music Department

On Feb. 9 the interregnum in the music department of the Cincinnati 'Enquirer' was ended by the appointment, as music critic, of Frederick Yeiser. Mr. Yeiser received his early training at the Cincinnati Conservatory of Music under Dr. George A. Leighton (who was music critic until his death last December), Mary Sims Leighton, and Louis Severne. He later studied in Vienna under Dr. Egon Wellesz, professor of music at the University of Vienna. He is at present a member of the American Society of Musicology, and holds a B.A. degree from Princeton.

LOS ANGELES FORCES IN SIBELIUS'S FIFTH

Mendelssohn's Music to 'A Midsummer Night's Dream' Given in Unique Manner

LOS ANGELES, Feb. 20.—Two sold-out houses greeted Otto Klemperer and the Philharmonic in the seventh pair of concerts on Feb. 6 and 7. An unusual program demanded playing of superior quality. The first Los Angeles hearing of Sibelius's Fifth Symphony served to increase admiration for that master's gifts. Mr. Klemperer achieved a magnificent piece of work and the orchestra surpassed itself. This was followed by Strauss's 'Don Juan.' The novelty of the program came after the intermission, when Mendelssohn's incidental music to 'A Midsummer Night's Dream' was performed with the aid of soloists, speakers and a women's chorus. The parts of Puck and Oberon were taken by Mickey Rooney and Philip Arnholt respectively.

Controversial Music at Hartford Festival

(Continued from page 3)

hypnotic effect of modernistic mobile settings designed by Alexander Calder, with a red sun, black and white rectangle and hoops gyrating symbolically. The evening ended with the ballet 'Serenata,' devised by George Balanchine to music of Mozart. Felia Doubrowska was the Girl and Lew Christiansen the Boy. Pavel Tchelitchew designed the settings and costumes.

Music became a mere background on Saturday evening for the Rag-Pickers Circus or Paper Ball, of which Mrs. Richard M. Bissell was general chairman. M. Tchelitchew and others had designed innumerable gorgeous paper costumes and grotesqueries. Odette Myrtil of stage and radio fame sang.

New Works Challenge Opinion

The Festival closed on Feb. 16 with a musical matinee arranged by Virgil Thomson, musical director. Antique music was played by Youry Bilstein and his Renaissance Ensemble,—compositions of Vivaldi, Couperin, Scarlatti, d'Hervellois, and others. The instruments used included the viola d'amore, viola da gamba, harpsichord and flute. Alice Ehlers was an especially admired soloist, upon the harpsichord. A group of modern instruments gave the first performance anywhere of Jere Abbott's Three Pieces for clarinet and bassoon, and first performances in this country of Henri Sauguet's 'Divertissement de Chambre,' Paul Bowles's 'Scène d'Anabase,' and Henri Cliquet-Pleyel's paraphrase on 'Swing Low, Sweet Chariot.' Mr. Thomson conducted these, as well as his own 'Sonata da Chiesa.' The program was long and much of its subject-matter comparatively worthless, but the characteristics of instruments old and new were well defined, and many novel instrumental combinations were heard in both parts of the program. The Sauguet music was attractive, and Colin O'More sang the Bowles cycle well.

Professor Henry-Russell Hitchcock edited the festival program. Numerous figures of the world of art and music came from New York to witness the unique events. JOHN F. KYES

RICHARD HAGEMAN

BRILLIANT AS
CONDUCTOR OF
CARMEN and AIDA
WITH CANADIAN
GRAND OPERA
ASSOCIATION

AIDA

Tall, stately, distinguished, Hageman gave the occasion an immediate thrill of professional authority. He carried to high distinction a performance which, but for his impressive and benevolent domination, would have been much less a credit than it was to most of those concerned.

Augustus Bridle, Toronto Daily Star, Feb. 3, 1936

Let it be said that Saturday evening's presentation of Verdi's great Egyptian opera was the best that Toronto has seen and heard in twenty years.

Edward Watson, Toronto Eve. Telegram, Feb. 3, 1936

This gifted musician has shown himself not only a great artist, but an executive of the highest order in handling the many problems of his difficult position, as well as something of a Svengali in transforming the material at his disposal.

Lawrence Mason, Toronto Globe, Feb. 3, 1936

Richard Hageman was brilliant. Here was a chance to see the genuine genius on the job. The esteem for Dr. Hageman left in the minds of most musically listeners was the kind such a man would value.

Pearl McCarthy,
Toronto Mail and Empire, Feb. 3, 1936

CARMEN

Always the orchestra was a satisfying energy. Hageman conducted with masterly authority. He lifted the presentation to a high level.

Augustus Bridle, Toronto Daily Star

Management: ARTHUR JUDSON

113 West 57th Street New York

PEOPLE'S SYMPHONY PERFORMS NEW WORK

Johnson's 'Astarte' Given Local Premier under Sevitzyk—Vocal Ensemble Assists Program

BOSTON, Feb. 20.—A program was given by the People's Symphony, Fabien Sevitzyk conductor, on Feb. 9, at which time the orchestra was assisted by Howard Harrington, tenor; William Frank, pianist, and the Sevitzyk Vocal Ensemble. The program opened with the Concerto Grosso by Bloch, proceeded to Kodaly's 'Psalmus Hungaricus' and a first performance in Boston of Horace Johnson's Symphonic Poem 'Astarte,' and closed with Rimsky-Korsakoff's 'Capriccio Espagnole.'

To one listener, Bloch's Concerto Grosso is a more consistently interesting work than his trio of Jewish Poems. There is less unleashed emotion, more of the deeper, meditative quality. The work was excellently performed, especially the intricate fugue. An asset to the performance was the effective piano obbligato well played by Mr. Frank.

Mr. Sevitzyk's Vocal Ensemble is a distinctly valuable accessory of the People's Symphony. It performs well whatever assignment it receives and upon this occasion rewarded the audience with some superior choral singing. The 'Psalmus Hungaricus' is an arresting work and was offered with dramatic intensity. The tenor solo was agreeably sung by Mr. Harrington, although unfortunately his voice is not happily adapted to so exacting a score.

Horace Johnson's 'Astarte' is evidently the result of further experiments in composition, an earlier work of his having been brought forward by Mr. Sevitzyk a season ago. Mr. Johnson is a well versed technician, but he seems at present to be content with something less than his talents might warrant. He is indebted to Mr. Sevitzyk and his orchestra for a sympathetic and painstaking performance. Conducting sans score, Mr. Sevitzyk brought this program to a brilliant close with the Rimsky-Korsakoff work.

Chamber Music Favored

For the second program of its present Jordan Hall series, the Boston String Quartet, founded by the New England Conservatory of Music, was assisted by Heinrich Genhard, pianist. The numbers listed were the Quartet in E Minor, No. 3, by Frederick S. Converse; Haydn's Quartet in G Minor, Op. 74, No. 3, and the Franck Piano Quintet in F Minor. The Converse opus won a gratifying success for performers and composer, who was present. Mr. Gebhard, one of the most expert ensemble performers we know, again distinguished himself in the melodious if somewhat out-moded Franck work. Mr. Gebhard's talents are worth a better vehicle. The quartet, which includes Harrison Keller, Paul Fedorovsky, George Fourel and Alfred Zighera did some of its most effective work in this number.

Jordan Hall has also housed the Vienna Choir Boys in a pair of their inimitable concerts, the performance of 'A Song from Old Vienna' in costume being especially noteworthy. Nancy Loring, contralto, has also appeared in recital at Jordan Hall, listing songs by Schubert, Brahms, a group of her own, and miscellaneous folk songs. She was assisted by Margaret Dunn, pianist. In the ballroom of the

Juilliard Summer Plans Outlined

GEORGE WEDGE, director of the Juilliard Summer School, announces plans for the fifth season of the school, beginning July 7 and continuing for six weeks.

Besides vocal and instrumental instruction in all branches, classes in harmony, counterpoint, composition, and music education will be given, and several special courses have been introduced: methods and materials with Louis Persinger in violin, Guy Maier in piano, and Fraser Gange in voice; Layman's Music Normal Course with Harriet Johnson, who is likewise giving a regular course for the layman; the political and social background of music history with J. Parker Russell; 'The Gist of Music' and form and interpretation, designed for teachers and students, with George Wedge; and modern harmony and orchestration and composition with Roy Harris.

The faculty includes: piano, Katherine Bacon, Beula Duffey, Sascha Gorodnitzki, Alton Jones, Muriel Kerr, Guy Maier, Marion Morrey, Arthur Newstead, and Lee Pattison.

Voice: Lucia Dunham, Fraser Gange, Carl Gutekunst, Charles Hackett, Belle Soudant, Ruth H. Stewart, Bernard Taylor, and Ella E. Toedt.

Violin and cello: Louis J. Bostelmann, Samuel Gardner, Sascha Jacobson, Charles Krane, and Louis Persinger.

Ensemble: Sascha Jacobson, Hans Letz and Guy Maier. Organ: Hugh Porter. Harp: Marie Miller. Department of music education: Bess Daniels, Lucia Dunham, Mabelle Glenn, Roy Harris, Harriet Johnson, J. Parker Russell, Adolf Schmid, Bernard Taylor, George Wedge.



George Wedge, Director of the Juilliard Summer School

Theory: Howard Brockway, Ada Fisher, Roy Harris, Louise P. Havens, Ward Lewis, A. Madeley Richardson, Adolf Schmid, Beatrice H. Schneider, Belle Soudant, Howard Talley, Ruth Van Doren, Helen Whaley.

Orchestra: Henry Christman, clarinet; Ernest Clarke, trombone; Fred Geib, tuba; Simon Kovar, bassoon; Arthur Lora, flute; Edward Montray, tympani; Michel Nazzi, oboe; Lorenzo Sansone, French horn; Max Schlossberg, trumpet; Frederick Zimmerman, double bass.

Hotel Statler Giovanni Martinelli and Emanuel Feuermann, tenor and cellist, respectively, offered a program composed largely of musical trifles, with the exception of the Valentini Sonata in E, played by Mr. Feuermann and the 'Flower Song' from 'Carmen' sung by Mr. Martinelli. Emilio A. Roxas and Wolfgang Rebner were the accompanists.

Varied Recital Programs

Howard Goding, pianist, appeared in recital in Jordan Hall on Jan. 10, and Sascha Alexandrova, soprano, was heard in recital in this same hall on Jan. 9. Reginald Boardman played some excellent accompaniments and Juste Maurice contributed flute obbligatos. Not the least interesting item of the evening was the appearance of the Hairy Salih Zadeh Group, who accompanied the singer in songs of Turkish origin, using native instruments, both odd and interesting.

In Paine Hall, Harvard University, the Chardon String Quartet gave another of its enjoyable programs, listing the Schubert Quartet Op. 125, No. 1, the Second String Quartet by Walter Piston and the Brahms Quartet Op. 51, No. 2, a program which was heartily applauded.

At the Agassiz Theatre, Radcliffe College, The Longy School of Music presented its forty-first faculty concert on Feb. 11, with Henriette d'Estournelles de Constant, cellist; Frederic Tillotson, pianist, and Norbert Lauga, violinist. The program was distinguished by first performances hereabouts of works by Malipiero and Ross Lee Finney in addition to the Sonata for cello and piano by Guy de Ropartz. The presence of Mr. Finney lent additional interest to the program.

GRACE MAY STUTSMAN

HARTFORD WELCOMES METROPOLITAN VISIT

Opera, Orchestra and Artist Attractions Form City's Musical Fare

HARTFORD, Feb. 20.—'Carmen,' as presented by the Metropolitan Opera at the Bushnell Memorial on Jan. 14, packed the hall and elicited ardent applause for two natives of Connecticut, Rosa Ponselle of Meriden, and Charles Kullmann of New Haven. Louis Hasselmanns conducted. The remainder of the cast was the same as in the recent New York performance. The American Ballet, step-child of Hartford, pleased in the fourth act dances.

Bushnell Hall was also brimful on Jan. 12, when the Memorial sponsored a free concert by the faculty and students of the Hartt School of Music.

Several Orchestral Concerts

On Jan. 15 3200 school children heard the WTIC Travelers Orchestra, Norman Cloutier, conductor; James D. Price, narrator, in the second concert sponsored by the Parent-Teachers Association, Mrs. L. M. Dawson, president. Signe Sandstrom, cellist, with Pearl Hill at the piano, gave a brilliant morning recital for the Musical Club of Hartford in the Colonial Room on Jan. 16. On the same evening, in the same room, the Memnon string quartet, assisted by Mrs. Kenneth G. Collins, soprano, and Isadore Hatch, viola, gave works by Beethoven and Mozart, and Fourdrain.

The Boston Symphony, playing at Bushnell hall on Jan. 7 for the second time this season under Serge Koussevitzky, gave an all-Russian program which included the first Hartford performance of Stravinsky's 'Le Sacre.' All were superbly played.

The Cleveland Orchestra was heard in two concerts at Bushnell hall on Feb. 12. The afternoon concert conducted by Rudolph Ringwall was the last of a series sponsored for school-children by the Parent-Teachers Association. In the evening, for the adult audience, Artur Rodzinski presented works by Mozart, Beethoven, Ravel Wagner and Strauss.

Civic Forces Appear

The Civic Symphony transferred its concerts to Bushnell hall on Jan. 28, when Jacques Gordon conducted works by Tchaikovsky, Wagner and Liszt.

On Feb. 6, John Spencer Camp conducted his own Festival Overture, and Angelo Cogniglione led the players in works of Mendelssohn and Wagner. Maude Hurst Blanchard and Shirley Bagley were the pianists in Bach's Double Concerto in C Minor.

Mr. Gordon as new conductor of the orchestra offered familiar works of Weber, Schubert, Berlioz, and Borodin on Feb. 18.

Hugo Kortschak, violinist, held his audience spell-bound at St. Joseph College recently, by the virtuosity displayed in Reger's Sonata in D for violin alone. Of especial interest was David Stanley Smith's 'Scenes from Tragedy,' with the composer at the piano. Alice Kortschak was accompanist for the remainder of the program.

George Beach, pianist, in a program devoted exclusively to Bach and Liszt, drew a brilliant audience to the Colonial room at Bushnell hall.

JOHN F. KYES

UTICA PLAYERS HEARD

Symphony in First Appearance Under Edgar J. Alderwick

UTICA, N. Y., Feb. 20.—The first appearance of the Utica Symphony, conducted by Edgar J. Alderwick, attracted Utica's music enthusiasts to the St. Francis de Sales auditorium on Jan. 27.

The concert included Tchaikovsky's Fifth Symphony, the Sibelius 'Finlandia' and the Overture to Glinka's 'Russlan and Ludmilla.' In attack, tone, technique and timbre the orchestra shows a marked improvement over last year.

The Etude Club observed Ballad Night on Feb. 5. Roland E. Chesley, Utica's impresario, has arranged to bring Marian Anderson here on Feb. 10, and Theilade on Feb. 27.

E. K. B.

Wood-Hill and Giorni Works Played

An audition of new compositions by M. Wood-Hill and Aurelio Giorni was given at the home of Mrs. M. Wood-Hill on Feb. 9. Ellen Dalossy, soprano, the String Art Quartet, Max Hollander, violin; Sterling Hunkins cello, and Mr. Giorni, pianist, assisted. A suite by Mrs. Wood-Hill, several of her songs, a Trio in C by Mr. Giorni and a Minuet, Arioso and Andantino from the latter's Sonata in F Minor for violin and piano, were given.

Stell Andersen Injured in Sidewalk Fall

Stell Andersen, pianist, was a victim of New York's icy streets recently, falling and breaking a rib and spraining her wrist. As a result, a recital tour through Texas has been postponed until spring.

MUSIC: Songs, a Suite and Part Songs of Merit

Vittorio Giannini Writes New Songs of Remarkable Quality

Quite a few years ago a number of songs were issued by Vittorio Giannini, then a little known composer just beginning his career. The songs were at once recognized as the output of an unusually gifted young musician and were sung by many singers.

Since then Mr. Giannini has made a place for himself among our best composers; he has put to his credit two operas, a superb Quintet for piano and strings and recently a 'Theodore Roosevelt' Symphony performed under his baton last month prior to his return to Rome to complete his studies at the American Academy.

From G. Ricordi & Co., New York, comes a group of new songs which again win our approval. They possess rare beauty, indisputable worth and a remarkable flow of melodic riches. There is, for example, a two page song 'Your Soft Little Hand,' to a poem by Doris K. Thompson, a perfect lyric outburst, and 'Moonlight,' poem by Karl Flaster, similarly lyrical, over a finely spun accompaniment in a delicately conceived arpeggiated figure. A bigger song is 'Life's Span,' dedicated to the memory of the composer's mother, to a poem by Bertha Galland, a rarely beautiful outpouring of natural feeling, climaxed in the grand manner on its third and fifth pages, returning to its original thematic line in a quiet *religioso* close. Mr. Flaster has supplied the poem for 'I Shall Think of You,' a recitative of uncommon emotional fullness. All these songs are for high voice, though 'Moonlight' may be sung by a medium voice by using the optional lower notes.

There is also a set of 'Three Poems of the Sea' (to Karl Flaster poems), first 'Sea Dream' in impressionistic manner, 'Waiting,' an Andante of genuine quality and a thrilling 'Song of the Albatross,' an Allegro of impassioned force, that carries singer and audience with it to its climax on a high B. These three songs are also for high voice.

In all the songs mentioned Mr. Giannini reveals his natural understanding of the human voice as well as his fine creative feeling. His music has spontaneity, melodic bigness and an individual harmonic sense, the latter in the idiom of our day, without, however, carrying contemporary harmony to extremes. He realizes, as do too few composers of our day, that songs must be singable. In addition they are, without exception, musically worthy and should find favor with discriminating recital singers.

'Mediterranean' a Fine Suite by Fuleihan

'Mediterranean' is the title of a very attractive suite for orchestra by Anis Fuleihan, issued by G. Schirmer, Inc. in its series of 'study scores.' These scores, measuring 6¾" by 9¾", larger by several inches than the familiar pocket score, are convenient for handling. The publishers are to be congratulated on including in the series new works such as this one, so that those who are interested may acquaint themselves with what composers of today are writing.

Mr. Fuleihan is a native of Cyprus, but a resident of this country. His music is of our day, conceived with much sensitivity and orchestrated with a fine and sure hand. The movements, not long, are five,

entitled 'Shepherds,' 'Peasants,' 'Priests and Priestesses,' 'Musicians,' 'Dancers,' all five admirable in content. Unless we err, it was Eugene Goossens who brought out this work with the Cincinnati Symphony, following which it was performed by other orchestras. It deserves many hearings.

In the same series of study scores appears Charles Martin Loeffler's 'Five Irish



Palmarini

Vittorio Giannini, Who Again Reveals His Outstanding Gift in His New Songs

Fantasies' for voice and orchestra, four Yeats poems and one by Heffernan. They are familiar to us from performance and from the piano reduction. Fine music they are, music that we rejoice in possessing in this accessible form; for Loeffler's orchestral idiom is well worth spending an evening with. It has both individuality and mastery.

Edward Margetson Sets Three Sacred Pieces for Mixed Voices

The unusual skill of Edward Margetson as a choral composer is evidenced once more in his three new sacred pieces, 'Search Me, O Lord,' 'O Come, Let Us Sing' and 'Softly Now the Light of Day' (New York: J. Fischer & Bro.) for chorus of unaccompanied mixed voices.

Here is a musician who can manage choral voices in strict and free fashion with a naturalness and effectiveness that is quite extraordinary. His ideas are, at the same time, fresh and individual. In the second number, a setting of the 95th Psalm, he has a baritone solo on the text 'Forty Years Was I Grieved.' Markedly contrasted to this is the straightforward melodic setting of 'Softly Now the Light of Day,' an intimately felt expression of Bishop Doane's text. To choirmasters, who maintain high standards in the choosing of their material, these Margetson pieces cannot be too highly recommended. A.

Excellent Songs by Branscombe and Enders

Gena Branscombe's new song 'Across the Blue Aegean Sea' (New York: Galaxy

Music Corporation), to a poem by Anna Moody, is one of the best of her career. The accompaniment is based on a sort of motto theme, which acts as a prelude for two measures, followed by the voice's entrance with a frank melody under which it then serves as an accompaniment.

This is a love song of real meaning, restrained until the final measures, in which poet and composer join in an impassioned 'Oh love, come back and comfort me.' Miss Branscombe has added to the literature a song notable for its design and content. It is for high voice.

In light vein the same publishers issue Harvey Enders's 'Fishing,' a delightful Allegro *ma grazioso*, with a touch of humor at the end to please audiences of all types. Mr. Enders is always melodic and his harmonic scheme sets off his voice part tellingly. The song is for medium voice.

New Art Songs by Haubiel

Charles Haubiel has written three distinctive songs in his 'Sea Songs' (New York: The Composers Press, Inc.), songs that will add to his reputation as an art-song composer. They are for low voice and include, first 'Sea Gulls,' a declamatory piece, 'Fog,' an Andante *con dolore*, and 'Sea Wind,' a strongly inflected Allegro *ma non troppo e con grandezza*.

Mr. Haubiel's piano parts are big ones, requiring a player of marked technical accomplishment, but in all three songs the blending of voice and piano is successful. The poems are by Grace Hoffman White and the songs are dedicated to Marie Murray, Nevada Van der Veer and Fraser Gange, respectively. A.

A Kramer 'Danse Espagnole' for Violin

A grateful and useful piece for violinists, both for recital and teaching purposes, is a 'Danse Espagnole' by A. Walter Kramer issued by Carl Fischer, Inc. Essentially melodic, of appealing beauty and grace in the sweep of the line for the violin against the typical rhythmic figures in the piano part, and permeated throughout with the characteristic flavor of the Spanish spirit in music, it affords the soloist enviable opportunity to make his instrument sing with sensuous charm, both in the main part and in the colorful middle section with its rich tonal effects of double stopping. An inversion of the instrumental parts, giving the melody to the piano and the rhythmic figure to the violin, is an effective device in ushering in the return of the main section. It is technically without difficulties. L.

Barrère Provides Splendid Flute Studies

'The Flutist's Formulae' (New York: G. Schirmer, Inc.) by Georges Barrère is a compendium of daily studies on six basic exercises, that will be taken up, we think, by flutists everywhere. Mr. Barrère, master flutist and musician, has provided students of his instrument with material which he suggests be practiced, first in C and then in the eleven keys indicated at the bottom of the second page of each exercise.

Their value would seem to be almost beyond description. For they have been written after many years, during which their composer has won international renown both as a performer on and as a teacher of his instrument. A.

—Briefer Mention—

For Piano

Toccata in C. By Anthony Chaplin. A development of a fragment by Domenico Scarlatti to full formal dimensions with obviously sound understanding of that master's principles and keen responsiveness to his spirit, a very worthwhile piece being the result. (Chester.)

Prelude and Fugue in C, No. 1. By J. S. Bach. Revised and annotated by Ferruccio Busoni. One of the eight chosen from Busoni's edition of the first volume of 'The Well-Tempered Clavichord,' to be issued singly, this is representative of Bu-

soni's detailed analysis of the musical text and resourcefulness in suggesting formulas for technical practice. One may take issue with him as to which note the subject of the fugue ends on, but that is of minor importance. (Schirmer.)

Danse Macabre. By Camille Saint-Saëns. Arranged by H. Cramer. A well-devised "reduction" of the score of this symphonic poem that brings it within the reach of players of but moderate technical facility. (Schirmer.)

Luba. A Russian Dance. By Josef Schultz. Characteristic thematically and rhythmically, with a well-defined pulsation that suggests the verve of a true-folk-dance. (Schirmer.) L.

'Grown-Up Beginner's' Book. By William M. Felton. This is truly an instruction book for the adult beginner, and an excellent one. The explanatory material is clear, the whole procedure is well psychologized. Included are arrangements of many famous melodies. (Presser.)

'Phantasiestück,' By Franz Schubert. Transcribed by Michael Zadora. An unfamiliar Schubert piece. The transcriber, who has obviously treated it freely, fails to state what its original form is. (Marks.)

For Two Pianos, Four Hands

'Ping-Pong'; 'In the Fall.' By Henriot Levy. Two admirably written compositions, the first a Vivace, the second a Lento lugubrioso, finely planned for the keyboards. The pieces are dedicated to Stell Andersen and Silvio Scionti, the well known duo-pianists. (Summy.)

For Orchestra (Miniature Scores)

'Nuages'; 'Fêtes.' By Claude Debussy. These attractive portions of the work known collectively as 'Nocturnes' are reprinted here in excellent style. The third section, 'Sirènes,' is to follow in the near future. (Kalmus.)

Symphonie No. 1, Op. 39. Symphonie No. 4, Op. 63. 'Tapiola,' Op. 112. 'Der Schwan von Tuonela,' Op. 22, No. 3. By Jean Sibelius. At last the publishers have issued finely printed pocket scores of these beautiful works, which students have wished to study for many years but were unable to, due to the fact that only large-sized conductors' scores were published. (Leipzig: Breitkopf. New York: Assoc. Mus. Pub.) Konzert für Orchester. By Max Trapp, Op. 32. A remarkably well made work by a contemporary German, cast in three movements, of which the second, Larghetto, seems to have quality. (Leuckart.)

Choral Works

'Missa Festiva Choralis.' By Cyr de Brant. An easy mass written with great skill, by a musician whose work commands increasing respect and admiration. Issued in three editions, one for soprano and alto (or tenor and bass), another for two sopranos and alto (also for two tenors and bass) and for the usual four-part mixed voices. (Carl Fischer.)

For Organ

'Fantasie-Impromptu,' 'By the Lake of Gennesaret.' By Roland Diggle. Dr. Diggle's gift for writing good organ music is again exemplified here. The first is a seven-page piece, built thematically on the descending minor scale, a straightforward affair, exceedingly well written. 'By the Lake of Gennesaret' is a melodious meditation, Andante *espressivo*, one of those little pieces useful for offertory purposes. (Ditson). 'Carol Prelude.' By Roland Diggle. One of the best pieces we have seen from Dr. Diggle's pen is this work, based on the old English 'God Rest you Merry Gentlemen.' (Schirmer.) These three Diggle works are dedicated to Charlotte Lockwood, R. Deane Shure and E. Power Biggs, respectively. A.

Three Seasonal Songs

Irish Names T. HILTON-TURVEY
The Garden Where The Praties Grow . . . SAMUEL LIDDLE
With All Of Dublin Lookin' On LOUISE SNOOGRASS

Galaxy Music Corp., 17 W. 46th St., New York, N. Y.

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CONCERTS: Roths in 10th Anniversary—Feuermann Plays

(Continued from page 19)

indeed pages of perfection individually, but to hear them together in their designated order is to realize their cumulative effect of beauty and oneness in a glowing mass of color and variety. Such treatment as the pianist accorded them set forth their individual lusters as they should be set forth. Words are difficult to find to do justice to this performance. One can only revel in the completeness of the satisfaction to be gained from it, and single out a few spots of particular pleasure, such as the marvelously clear articulation and rippling tone of third, eleventh and twenty-third, the charming nuance of the fourteenth, and so on—an endless task.

Seemingly impossible as it may be, Mr. Hofmann grows with each hearing, until at this recital he presented a spectacle of almost Olympian grandeur, serenity of mood and command of apparently limitless power. Such was the feeling transmitted to listeners in the Beethoven Sonata, with an added objectiveness which presided like a stern deity, permitting no sentimentality, no loss of structural line, until the mighty climax of the fugue brought breathless excitement which the pianist fostered but did not allow to overcome his own control.

The opening Handel was a delicious moment, as enchanting in its own way as the entirely contrasting mood of the Gluck air, which Mr. Hofmann made to sing nostalgically. His own pieces ('Dvorsky') are atmospheric pastiches, charmingly thought out. Rubinstein and Liszt made fitting closings of one chapter and beginnings of another, for more than a dozen encores—including the Chopin Scherzo in B Flat Minor, tossed off in superb vein—kept the audience happy until the lights were dimmed.

Guitar Recital by Segovia

Attracting an exceptionally large and devoted audience, Andres Segovia, guitarist, gave his second recital of the season in the Town Hall on the afternoon of Feb. 8. Mr. Segovia divided his program into groups of works written for the Lute by Dowland, de Visée, Bach and Weiss and two arrangements by old Chilesotti; transcriptions of compositions by Handel, Mozart, Schubert and Mendelssohn and contemporary music by de Falla, Albeniz and Torroba, the latter represented by a sonatina dedicated to Mr. Segovia.

It probably is a little late in the day to make comparisons between the guitar and the harpsichord as instruments of similar genre and artistic scope. Ordinarily



Alban
Robert Casadesu, Who Made His New York Recital Debut



Pinchot
Queena Mario, Who Gave a Song Recital

such comparisons would not arise, but in Mr. Segovia's hands the guitar transcends its customary sphere and becomes a vehicle for apparently limitless virtuosic performance surpassing the harpsichord in tonal variety and refinement of nuance. A prodigious left hand technique which can cope with an amazing amount of detail contributes to this impression.

Choices among the artist's interpretations are difficult to make, but one which particularly delights listeners whenever Mr. Segovia chooses to give it is the Bach Prelude and Loure. A peculiar appropriateness to the medium and a strikingly poetic concept give these two little pieces a unique charm. Applause was voluminous throughout the afternoon.

R.

Roths in Tenth Anniversary Program

Roth Quartet; Feri Roth, Jeno Antal, Ferenc Molnar, Janos Scholz. Town Hall, Feb. 8, evening:

Quartet in D, Op. 76, No. 5.....Haydn
Quartet in D Flat, No. 2.....Dohnányi
Quartet in A Minor, Op. 132.....Beethoven

This popular chamber music organization from Vienna was greeted by a large audience on its return to Town Hall to celebrate its tenth anniversary season and was made the recipient of the warmest kind of applause at every opportune moment. The program itself was admirably contrived, the romantic Dohnányi work making an excellent foil to the Haydn, only to be outdone in true romanticism by the late Beethoven opus.

The Haydn quartet was kept strictly

within its characteristic dimensions but that did not prevent the players from investing the beautiful Largo with a full-throated lyricism. There were other places in this work, as in those that followed, where a more sweeping vitality would not have been amiss, while a new tendency on the part of Mr. Roth to let the first violin predominate unduly and Mr. Scholz's too conscientious repression of his 'cello, by playing too consistently on the finger-board at the expense of a measure of the total support demanded of the instrument, were minor defects that can easily be remedied.

In the richly colored and warmly human work of the Hungarian composer, almost orchestral in its conception, free in form yet thematically compact and symmetrical,



Ruth Breton Returned for a Violin List

with its grateful opportunities for the individual instruments, there was a special appeal for those not attuned to the stricter and more traditional phases of chamber music. But, even so, few could be impervious to the lofty beauty of the Beethoven quartet as bodied forth in the rapt playing of the Vienna musicians. While all the movements were kept on a high level a truly sublime height was reached in the Adagio in the Lydian mode, sub-titled 'A Convalescent's Hymn of Thanksgiving to the Deity,' and the Andante linked with it that is supposed to suggest the realization of new strength. This was chamber music playing of outstanding excellence and it was unmistakably recognized as such.

C.

Orlando Barera Makes Debut

Orlando Barera, young Italian violinist, made his debut in the Town Hall on the afternoon of Feb. 9 in a fairly standard program, yet one calculated to be fully re-



© Gerstenberg
Egon Petri Was Heard in a Piano Program Emphasizing Liszt

velatory of his abilities. His principal offerings were the Franck Sonata, the Mozart Concerto in G, in addition to the Vivaldi Chaconne and lesser works by Nin, Ravel and Mozart-Kreisler.

Mr. Barera showed himself to be a well schooled musician, a technically expert violinist and an intelligent interpreter. Frequently, however, his potent and artistic conceptions of the music were diluted by a somewhat shallow and dynamically limited tone. All of the mechanical difficulties of the Mozart Concerto were easily solved, and a vigor was displayed which elevated the concerto to a position of special prominence among the afternoon's readings. The Franck Sonata, too, was expertly and sensitively set forth, with excellent intonation and manual skill. The accompanist, Hellmut Baerwald, lent consistently superior co-operation.

E.

Feuermann in Guild Series

The polished and communicative artistry of Emanuel Feuermann, 'cellist, distinguished the fifteenth and final lecture-recital of the Music Guild's series, 'The Appreciation of Music,' on the afternoon of Feb. 9, conducted by Leonard Lieblich, who gratefully remarked the large attendance and stated that a similar course would be held the following season.

Mr. Feuermann confirmed the expectations of a large and appreciative audience in Beethoven's arduous Sonata No. 3, in A, meeting its exigencies of technique with digital dexterity, bowing of consummate ease and grace, and bringing to both the Beethoven work and Saint-Saëns's melodic Concerto in A Minor, a singing tone, rare

(Continued on page 26)

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CONCERTS: Schola Gives Novelties—Theremin Program Heard

(Continued from page 25)

to that instrument. The playing of Wolfgang Rebner, co-artist in the sonata and accompanist in the concerto, was uniformly clean-cut and dexterous. P.

Nell Kinard and Ralph D. McDowell Give Joint Program

A joint program for soprano and bass-baritone was given by Nell Kinard and Ralph D. McDowell in Steinway Hall on the afternoon of Feb. 9, with Elizabeth Peyser as accompanist. The young artists



Percy Grainger, Who Returned in Recital

were cordially received in song groups well selected from classic and modern works in French, German, Italian and English. They also exhibited ensemble abilities of marked excellence in duets from 'Thais' and 'Il Trovatore.' N.

Lucie Bigelow Rosen Assisted by String Quartet

Another opportunity to hear, see, and marvel at a masterful performance on the Theremin, electro-magnetic instrument which has become familiar if not common during the past decade, was provided by Lucie Bigelow Rosen in the Town Hall on the evening of Feb. 9.

An element of novelty was introduced by way of an assisting string quartet, composed of Boris Koutzen and Nikolai Berezowsky, violins; Leon Barzin, viola, and Carlo Piscitello, cello, which appeared with Miss Rosen in a group of Bach works arranged by Sonia Hodge, music by Brahms and Ravel, and alone in Turina's

'La Oracion del Torero.' With piano accompaniment, provided by Frank Chatterton, Miss Rosen also played a solo group composed of 'Morgen' and 'Traum durch die Dämmerung' of Richard Strauss, Rachmaninoff's 'Songs of Grusia,' and Delius's 'Abendstimmung.'

The combination of Theremin and string quartet was interesting as an experiment, but it could not be called completely successful musically. The electrical and the string tone qualities do not merge sufficiently nor even sound together with enough congruity to establish any artistic unity in the ensemble. In her own group, however, Miss Rosen displayed again the remarkable technique she has acquired in the manipulation of this equally remarkable instrument. Phrasing and dynamics were under virtually perfect control, and the vibrato was of the proper proportion to get the most out of the Theremin's "vox humana" timbre. Intonation, too, held to a high average of accuracy, Miss Rosen and her assisting artists received generous applause from a big audience. R.

Third Sunday Salon Program Given

The New York Chamber Music Society, Carolyn Beebe, founder, gave its third Sunday Salon program at the Hotel Plaza on the evening of Feb. 9, with Bruce Boyce,

baritone; Lois Phelps, pianist; Carlos Salzedo, harpist, and Andrew Tietjen, xylophone and glockenspiel player, as assisting artists. Walter Golde was Mr. Boyce's accompanist.

Beethoven's Quintet in E Flat, Op. 16, for piano, oboe, clarinet, French horn and bassoon, was followed by a Mozart Quintet, that in A, for clarinet, two violins, viola and cello. Mr. Boyce sang Lieder by Schubert, Schumann and Hugo Wolf, in a pleasant and able fashion. Mr. Salzedo, assisted by a complement of artists of the society, played Ravel's Introduction and Allegro, and the concert was concluded with Saint-Saëns's 'Carnival of Animals.' P.

Marie Gabriel Arakian in Recital

Marie Gabriel Arakian, soprano, in her recital in Carnegie Chamber Music Hall on the evening of Feb. 9, gave ample evidence of mature artistry. A voice of warmth and flexibility, especially adaptable to Lieder singing was revealed in Strauss's 'Traum Durch die Dämmerung,' 'Zueignung' and in Beethoven's 'Die Ehre Gottes aus der Natur.' Mozart's 'Baci Amorosi e Cari,' lacked a little in color.

The Air de Lia from Debussy's 'L'Enfant' (Continued on page 28)



Eleanor Steele and Hall Clovis, Heard in a Duet Song Program

Stravinsky's Persephone Has N. Y. Premiere under Ross

Schola Cantorum of New York, Hugh Ross, conductor. Soloists, Eva Gauthier, speaker; Anna Leskaya, soprano; Sonia Essin, contralto; Colin O'More, tenor; Max Panteleieff, bass. The New York Philharmonic-Symphony. Carnegie Hall. Feb. 4, evening:

Cantata, 'Joshua' Moussorgsky
'Perséphone' Stravinsky
(First time in New York)
Overture and Scenes from Acts III, IV and V of 'A Life for the Czar'....Glinka

It is highly improbable that anyone, even a music reviewer eager for the appearance of a masterpiece on the dullish horizon, will fail to expect the cry of "Wolf!" when next someone tells him that Stravinsky has turned over a new leaf and hit the bull's eye. For this is practically what was reported after the premiere of 'Perséphone' in Paris and again after its Boston unveiling. We were told that he had set André Gide's fine poem to music of great beauty.

What happened on Feb. 4 at Carnegie Hall contradicted the enthusiasms of various gentlemen of the press and revealed a long, artificial, uninspired composition that has no more to recommend it to the present, to say nothing of the future, than the last half dozen works by Stravinsky. How Mr. Ross, the admirable conductor of the Schola, could, in his illuminating program book for this concert, refer to Stravinsky as "the most salient musical personage of our generation" is inexplicable. Almost as much so as Stravinsky's

telling this conductor that he, Stravinsky, feels himself the true descendant of Glinka;



Hugh Ross, Who Led the Schola Cantorum's Novel Program

and to think that Mr. Ross agrees with him, offering a parenthetical, "witness his use of folk-tunes" as corroborative testimony!

There is little to be gained by a lengthy discussion of the music of 'Perséphone'; in fact, it is impossible, as there is little music to discuss. Some of the writing for women's voices in the first section is graceful and individual rhythmically, but hardly worth getting excited about. The best passage to us was that in the second part, 'Perséphone aux Enfers,' where Perséphone speaks to the Shades and is told by them 'Thou art spring,' plus a few pages at the close of the work.

The choral writing is, on the whole, far from expert, and the orchestral part pretty routine Stravinsky. That it was sung with great accuracy can not be recorded, but it was sung well enough, we think, for an experienced listener to recognize it as a masterpiece, if it were one, especially with the printed score before him.

Mme. Gauthier was very earnest in speaking, in a sort of chanting tone, the lines of the drama's protagonist. To our mind she erred in making her delivery much in the manner of what in the Ameri-

can theatre is known as the "tragedy queen" and in employing a dynamic scale throughout far too loud even for Carnegie Hall. Mr. O'More was equally earnest in singing his impossible music written under against the tenor voice and not for it. Un-



Valente Anna Leskaya, Soloist in the Glinka Excerpts

der the circumstances he did very well, especially so as he had memorized it.

The performance of 'Joshua' was fair, effacing no memories of its first performance in this country under the late Kurt Schindler, in whose memory it was given this time. The solo, by the way, well sung by Mme. Leskaya, is not for soprano, but for mezzo soprano. It was sung by Cara Sapin at its premiere.

The Glinka music sounded more important this time than ever it could another. For after the Stravinsky it seemed to be pure inspiration, which we know it is not. The chorus did well in this music, so did the soloists, Mme. Leskaya best of all. Her superb delivery of her aria with the chorus was unforgettable. Mr. Panteleieff, too, made much of Soussannin's aria, though we have known him to be in better voice.

This aria, as well as 'Joshua,' was given in memory of Mr. Schindler, who introduced them in this country, as well as countless other Russian compositions. The admirable English version of the Glinka opera text, made from the Russian, was by the conductor's wife, Elaine de Sincay Ross. A. W. K.

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OPERA: Afternoon and New Evening 'Ring' Cycles Open

(Continued from page 14)

Mr. Bentonelli, Valentine's aria for George Cehanovsky, the aria from Faccio's 'Hamlet' for Charlotte Symons and the overtures to 'Meistersinger' and 'Iphigenia in Aulis' for the orchestra under Wilfred Pelletier's baton. The audience was large and outspoken in its approval of the excellent singing of the evening.

'Madama Butterfly' with New Casting

'Madama Butterfly' was given an interesting performance on the evening of Feb. 10, with Susanne Fisher again in the title role and Richard Crooks appearing as Lieutenant Pinkerton for the first time. New in their roles were Irra Petina who sang Suzuki and Julius Huehn as Sharpless. Both Miss Fisher and Mr. Crooks gave youthful illusion as well as tonal beauty to the singing of their respective parts and were rewarded with much applause. Miss Petina's Suzuki was well conceived and with further practice may become an excellent one. Mr. Huehn's singing was uniformly excellent in quality. In the other characters were heard Dorothea Flexer, Angelo Bada, Max Altglass, Louis D'Angelo, George Cehanovsky and Mario Gili. Ettore Panizza conducted.

N.

Giannini Makes Debut as Aida

Entirely auspicious was the debut which Dusolina Giannini made in the title role of 'Aida' on the afternoon of Feb. 12. The American soprano has had a noteworthy career in opera in Germany and Austria. This was, however, her first appearance in opera in her own United States, where she has long been admired as a concert singer.

That Miss Giannini is at home on the stage her first moments in Act I proved incontrovertibly. She has had the good fortune to make her career in Germany, where they have 'regisseurs.' The benefits of the advice of these artists (they are artists, as learned in their knowledge of the stage as conductors are in their field) are revealed in her acting, her deportment, her use of facial expression, in short, in all that goes to make an operatic performer worthy.

She is well suited physically for the role and makes it up tellingly. The music, too, is ideal for her, her voice having a vivid quality that is appropriate to Aida's recitatives and airs. The audience was quick to approve of her singing of the 'Ritorna vincitore,' after which she had three solo calls before the curtain. Miss Giannini's delineation of the part was a finely calculated one, always intelligent, always natural. Thus in the third act she sang her 'O Patria Mia' with a wealth of feeling, a personal utterance that was moving. She sang the high C capably, if not with her best tone; but this was more than under-

'Rheingold' Begins Afternoon Cycle

In a world of giants, dwarfs, river Nyx-ies and scenic transformations, the first of this season's two special 'Ring' cycles struck its stride on the afternoon of Feb. 6, the performance of 'Das Rheingold' which was then uncurtained possessing qualities to rank it high among the Wag-



Artur Bodanzky, Who Has Conducted the 'Ring' Cycle Performances.

nerian productions of the seasons. Artur Bodanzky's orchestra played with exceptional smoothness and tonal eloquence. The cast was a strong one, with the familiar Wotan and Fricka of Friedrich Schorr and Gertrude Kappel to give it a keel of excellence.

Of first interest was the new Loge of René Maison. So skillful was the tenor's projection of his lines, so adroit his characterization in many small details that called for imagination as well as good stage

standable at a debut. Fact is she sang the C, which has no terrors for her, as it is said to have for more than one soprano today.

In the final scene with Radames, Miss Giannini sang her share in the duet touchingly. The audience gave her an ovation.

Rose Bampton put to her credit a very fine performance of Amneris, in which her voluminous voice had full play. This is an Amneris voice, if ever there was one. In her acting of the role, too, Miss Bampton was splendid. Giovanni Martinelli as Rames sang some of his music better than

technique, that his unusual size was no handicap upon him in the suggestion of the craft and trickery of this volatile personage. Also outstanding was the Alberich of Eduard Habich, disclosed for the first time in New York, though widely celebrated abroad. The Bayreuth veteran conveyed the malice of the dwarf and made the curse of the ring more than ordinarily sinister in sound.

For once the giants were giants, and not merely sideways. Ludwig Hofman gave powerful vocal utterance to the music of Fasolt and Emanuel List similarly contributed much beside inches to the part of Fafner. Towering above both was the Donner of Julius Huehn, who swung his hammer with youthful zest and sang effectively in the invocation of the storm. Karin Branzell gave tonal bigness to the 'Weiche Wotan' of Erda. Others concerned were Dorothea Manski as Freia, Hans Clemens as Froh, Marek Windheim as Mime and Doris Doe, Editha Fleischer and Irra Petina as the Rhine maidens.

T.

Kappel as Sieglinde in 'Walküre'

Another performance of interest was 'Die Walküre' at the matinee on Feb. 11. The cast included Kirsten Flagstad as Brunnhilde; Gertrude Kappel as Sieglinde; Lauritz Melchior as Siegmund; Karen Branzell as Fricka, Ludwig Hofmann as Wotan and Emanuel List as Hunding. The remaining Valkyries were Dorothea Manski, Charlotte Symons, Pearl Besuner, Ina Bourskaya, Irra Petina, Doris Doe, Thelma Votipka and Myrtle Leonard. Artur Bodanzky conducted.

Mr. Melchior's singing was especially good throughout the afternoon. Mme. Flagstad gave one of her climactic performances and her final act was magnificent. Mme. Kappel, singing her first Sieglinde of the season gave a tragic and highly dramatic performance, and Mme. Branzell, whose Fricka grows in interest, was excellent in every respect. Mr. Hofmann has sung better than on this occasion but he made a fine appearance. Mr. List's Hunding was well sung. The orchestra was not at its best.

D.

ever, Lawrence Tibbett was a thrilling Amonasro, Chase Baromeo as fine a Ramfis as we have known in years. The King was sung by Louis D'Angelo, the Messenger by Giordano Paltrinieri and the Priestess, not too accurately, by Thelma Votipka. The dancing of the American Ballet in the Temple Scene in Act I was profoundly amateurish, whereas the solo dances by Daphne Vane and William Dollar in Act II were excellent.

Ettore Panizza conducted. His genuine understanding of the Verdian vocal and orchestral line made for a well coordinated performance.

A.W.K.

René Maison Sings Don José in 'Carmen' Repetition

René Maison sang the role of Don José in 'Carmen' here for the first time on the evening of Feb. 12, while Rosa Ponselle gave her now familiar conception of the heroine. Ezio Pinza was Escamillo; Thelma Votipka, Frasquita, and Helen Olheim, Mercedes. Mr. Maison's portrayal of José though not particularly imaginative, had surety and poise to recommend it. He sang the 'Flower Song' with warmth and feeling, and his performance throughout the evening was characterized by a well routinized and schooled ability. His enunciation was of outstanding excellence in its clarity.

The remainder of the cast included Angelo Bada as Dancaire, Marek Windheim as Remendado, Louis D'Angelo, Zuniga, and George Cehanovsky, Morales. The American Ballet supplied the fresh and colorful dances and Louis Hasselmans conducted.

P.

A Stirring 'Siegfried'

Orchestraally, the 'Siegfried' on the afternoon of Feb. 19 was one of the most stimulating and completely satisfying of the season. Mr. Bodanzky was in the vein and the ensemble under him had distinctly one of its better days. On the stage, also, was much to admire.

The Wotan of Friedrich Schorr was of a noble sonority to recall this artist's earlier years at the Metropolitan. Lauritz Melchior invested the music of Siegfried with the stirring vitality that has particularly distinguished his singing of late. The Alberich of Eduard Habich and the Mime of Marek Windheim were deftly drawn characterizations, the latter in particular transcending the usual routine of the role. Emanuel List's Fafner was the most sonorous of recent dragons and provided the audience with one of the most delectable moments of the afternoon by the drooping profundity of his 'lasst mich schlafen.'

Though the fastidious could have found cause for reservations in details of the singing of the women members of the cast, the Brunnhilde of Gertrude Kappel and the Erda of Karin Branzell conformed to the general high level of the performance. The Rhine trio was composed of Mmes. Fleischer, Doe and Petina.

T.

Evening Series Begins

'Das Rheingold,' on Feb. 15, began the new popular Saturday night series of Wagner's 'Ring' instituted this year for the first time at the Metropolitan in response to numerous requests. The cast was the same as for the first performance of the opera this season except for the role of Erda which was taken most capably by Doris Doe.

Karl Riedel conducted in place of Mr. Bodanzky. The performance was a representative one except for a muddled and unintelligible reading of the prelude and one or two unfortunate mis-cues in the electrician's department. The house was completely filled and standing room was at a premium.

R.

Charles Hackett Returns in 'Mignon'

The season's second hearing of Thomas's 'Mignon' on the evening of Feb. 13, marked the return for the season of Charles Hackett who appeared in the role of Wilhelm Meister. Mr. Hackett is admirably suited to the part both in appearance and type of voice. The composer has not given the tenor any particularly grateful solos, but Mr. Hackett made a good effect with 'Elle ne Croyait Pas' and 'Adieu, Mignon,' and was given a hearty welcome by the audience.

Miss Bori's Mignon was winsome and charming and completely captivated her hearers. Miss Antoine sang Philine's florid measures with ease and charm and Mr. Pinza's Lothario was magnificent vocally and convincing dramatically. Helen Olheim was Frederic and others included An-

(Continued on page 32)

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CONCERTS: Debuts and Returns

(Continued from page 26)

Prodigue,' the same composer's 'Romance,' 'In quelle trine morbide,' from Puccini's 'Manon Lescaut' and works by Delibes, Chaminade, Brake, Speaks, Krikor Souni, D. Tufankjian, Gazarian and Komitas, concluded a program which was welcomed by an applauding audience. Alexander Aslanoff was the accompanist. P.

Naumburg Piano Winner Gives Recital

Judith Sidorsky, pianist. Town Hall, Feb. 10, afternoon:

'Aria Variata alla Maniera Italiana'....Bach
Toccata in D.....Bach-Bauer
'Carnaval,' Op. 9.....Schumann
Ballade in F Minor, Op. 52.....Chopin
Five Irish Pieces of the 17th and 18th
centuries, arranged by Denis Breen: Con-
certo, 'Princess Royal,' 'Nancy McDer-
mott' (Carolan); 'Lark in Clear Air'
(Composer unknown); 'Planksty O'Don-
nell' (Carolan).
Toccata.....Prokofiev
'Voiles,' 'Poissons d'or'.....Debussy
'Lesghinka'.....Liapounoff

As the winner among the pianists in the 1935 Naumburg contests Judith Sidorsky duly appeared in the Town Hall recital that was her award and, despite inevitable nervousness, met the ordeal of a first metropolitan professional appearance with a reassuring outward poise, born, it may be, of a clearly defined concept of what she wanted to do in each of the compositions that constituted her program and a certain measure of confidence of having the technical means with which to realize it. A sizable technique and a plentiful supply of nervous vitality, seem to be as yet her outstanding assets.

Her playing of the opening Bach works was clean cut and marked by structural awareness, but here, as elsewhere, her tone was unpleasantly hard and her range of dynamics was limited mainly to a piano and fortes with very little gradation between. The 'Carnaval' was fluently negotiated but with a preponderant heaviness and little imagination for its swiftly shifting, kaleidoscopic changes of mood. Some sections, as the 'Lettres dansantes,' were taken at too great a speed for clarity, while little of the poetic essence of 'Eusebius' or 'Chopin' was conveyed.

After the intermission that followed, the young pianist brought a somewhat more flexible tone to the Chopin ballade, the most difficult one to hold together, and by means of well-chosen tempi and a certain exuberance succeeded in presenting it as a compact entity, even if with little of its inherent poetry and drama. The Irish pieces were welcome novelties, the 'Princess Royal' and 'Lark in Clear Air' having special charm in their somewhat archaic simplicity.

On the whole, Miss Sidorsky was perhaps at her best in the final four numbers and her encore, her treatment of the Pro-



Alexander Brailowsky, Who Returned after Five Years for a Piano Recital

kofiev Toccata being suitable to the composition and the two Debussy numbers revealing a more tender approach to the keyboard, while the 'Lesghinka' of the Russian Liszt, Liapounoff, received a brilliant performance, thanks to the recitalist's technical facility and unflagging vitality. But the most musical playing of the afternoon was provided by her encore at the end, a little Hornpipe by Purcell, taken, it is true, too slowly and freely, but invested with a feeling for nuance and sensitiveness of touch not before disclosed. There was much cordial applause. C.

Beethoven Association Has a Red-Letter Night

The Beethoven Association's concert at the Town Hall on the evening of Feb. 10 proved to be one of the society's all too few red-letter events. Lauritz Melchior, tenor; Emanuel Feuermann, cellist; Mishel Piastra, violinist, and Frank Sheridan and Ignace Strassfogel, pianists, were the principals involved and a particularly felicitous artistic atmosphere was established, to which the audience was keenly responsive.

The program opened with the uneven Sonata in E Flat, Op. 18, by Richard Strauss, played by Mr. Piastra and Mr. Sheridan with convincing intensity, then Mr. Melchior introduced the audience to a group of five unfamiliar Scandinavian songs, three of them by Danish composers, Julius Bechgaard, Ilmari Hannikainen and Eyvind Alnaes, one gem by the Swedish Sjöberg and one by the Norwegian Sverre

tan these novelties became moments of either miniature drama, as in the heroic aria from Bechgaard's opera, 'Frode,' of intimate communing, as in Hannikainen's 'Stille mit Hjaerte' or Sjöberg's 'Tonerna,'



Apeda

Loudon Greenlees, Who Made His Debut in a Song Program in the Town Hall

which the audience tried insistently but vainly to have repeated.

Mr. Feuermann provided a noteworthy demonstration not only of technical mastery and finesse but of artistic penetration and style in both Beethoven's Sonata in D, Op. 102, No. 2, and Locatelli's Sonata in D, in which his collaborator was Mr. Sheridan, whose too reticent approach to the piano parts was more in keeping in the Locatelli than in the Beethoven. For his second group Mr. Melchior, whose voice was in notably good estate, especially in his finely spun and remarkably controlled pianissimos, offered interpretations of Schubert, Strauss and Wagner, that were further instances of truly creative singing. It was a departure from convention to end a group and a program with a song of the nature of 'Träume' but he evoked such a mood of wistful beauty in it that he sent the audience away under a spell of enchantment. A special word of tribute is due his accompanist, Mr. Strassfogel, for his able and unusually sympathetic cooperation. The audience was very large and very demonstrative. C.

Norma Krueger in Début Recital

Norma Krueger, pianist, sister of Karl Krueger, chose an all-Brahms list for her first New York recital at the Barbizon-Plaza on the evening of Feb. 10, when her playing revealed a musical texture of tone and intelligent application to the acquirement of fundamental musicianly principles, carefully observed in the balancing of parts, for one thing, but a lack of imagination and variety of expression and the need for greater subtlety in pedaling.

She began with the set of Variations on a Theme by Schumann, Op. 9, which demands more definite differentiation of the successive variants of the theme than was given, and ended with the Sonata in F Minor, Op. 5, with a group of the later short pieces between. C.

French Benefit Concert

For the benefit of the Lycée Français de New York, a non-profit educational institution, a concert was given by distinguished French artists in Carnegie Hall on the evening of Feb. 16 before an audience that included as guests of honor, and patrons, André LeFebvre de Laboulaye, the French Ambassador, who came on from Washington for the occasion with Mme. de Laboulaye; Count Charles de Ferry de Fontenay, French Consul-General; Mrs. James Roosevelt, mother of the President; Mrs. Myron C. Taylor, chairman of the event, and Jesse I. Straus, United States Ambassador to France.

The artists contributing to the program included Lily Pons, soprano; Léon Rothier, bass, and Louis Hasselmann, conductor, all three of the Metropolitan Opera; Lucienne Boyer and her company of instrumentalists; and Horace Britt, cellist; Carlos Salzedo, harpist; Georges Barrère, flutist, and Giuseppe Bamboschek and Robert and Gaby Casadesus, pianists.

Mme. Pons sang the 'Bell Song' from 'Lakmé,' the aria of Pamina and the second aria of the Queen of the Night from 'The Magic Flute' as well as Benedict's 'La Capinera' and Martin's 'Plaisir d'Amour.' Miss Boyer offered three popular numbers; Mr. Salzedo and Mr. Britt played solos and a trio with Mr. Barrère who demonstrated the possibilities of his new platinum flute in a work specially composed for this concert by Edgar Varèse, entitled 'Density, 21.5' which represents the chemical density of platinum. Mr. Rothier sang Saint-Saëns's 'Le Pas d'Armes du Roi Jean' and Mr. and Mrs. Casadesus played three ensemble piano works.

Myra Hess in Delayed Return

Myra Hess, pianist. Town Hall, Feb. 11, afternoon:

Fantasy in C Minor; Partita, No. 1, in B Flat.....Bach
Sonata, Op. 31, No. 2, in D Minor.....Beethoven
Five Albumblätter, Op. 99.....Schumann
Variations and Fugue on a Theme by Handel.....Bach

Lovers of pianism of the largeness of vision, emotional richness, sensitive musical perspicacity, and the happy combination of masculine virility and breadth and feminine charm and delicacy that are always to be expected of Myra Hess were on hand in great numbers to welcome the popular English pianist on her delayed return after her recent illness. They were vouchsafed an afternoon of exalted musical utterance.

The program was well calculated to reveal the many characteristic facets of Miss Hess's art to the best advantage. Under her fingers, guided by her zestful rhythmic spirit, Bach becomes a singularly live and companionable composer, and so his familiar Fantasy in C Minor and the various movements of the Partita were played with such complete identification of the recitalist with the spirit of the music, such clarity of outline and such significance of nuance as to make the hearing of them a fresh and exhilarating experience. An almost improvisational charm hovered over the Sarabande of the Partita, which became the communicative musing of a poet in a peculiarly lofty mood.

The pianist's infallible mobility of conception and beauty of tone were again impressively in evidence in the Beethoven sonata, the first two movements of which

(Continued on page 31)

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NUMEROUS SYMPHONY EVENTS IN PORTLAND

Several Noted Artists Appear With Orchestra Under van Hoogstraten Baton

PORTLAND, ORE., Feb. 20.—The Portland Symphony, under the baton of Willem van Hoogstraten, gave evening concerts on Jan. 20 and Feb. 3; matinee programs on Jan. 26 and Feb. 9. Dent Mowrey, Portland pianist-composer, was soloist at the first event, playing his recently completed concerto. Ruggiero Ricci, in his debut here, played Lalo's *Symphonie 'Espagnole'* on the second program, which also included overtures by Berlioz and Beethoven, Sibelius's *'En Saga'* and the Bach Suite in B Minor for strings and flute.

Nelle Rothwell May, William Robinson Boone and Henri Arcand introduced the Bach concerto in C for three pianos on Jan. 26. Mozart's *Symphony in G Minor* and works by Saint-Saëns, Jarnfelt, Strauss and Ippolitoff-Ivanoff were played in the closing subscription concert of the afternoon series. An impressive feature was the singing by Iris Oakley of a contralto aria from the *'St. Matthew'* Passion. Edouard Hurlimann, concertmaster, played the obbligato.

The Portland Symphony was heard in matinee concerts on Dec. 22 and Jan. 12. At the latter event the first program given by the Portland Symphony on Nov. 12, 1911, was repeated in commemoration of the orchestra's silver jubilee.

Grete Stueckgold appeared with the orchestra under Mr. van Hoogstraten on Jan. 6. Mme. Stueckgold's sensitive musicianship and purity of tone aroused spontaneous enthusiasm.

Summer Concerts Planned

An important move was made by Mayor Joseph Carson in the appointment of a committee of forty representative citizens who will further plans to inaugurate summer symphony concerts. At the first meeting Harry Kenin was made temporary chairman. It was proposed to present the Portland Symphony in six concerts in the Multnomah Club Stadium which will be donated by the club. The art project of the WPA will furnish the stage and shell. Guest conductors, some of whom come out to the Hollywood Bowl, probably will be engaged.

At the second concert of the Portland Junior Symphony, Jaques Gershkovitch, conductor, Betty Harter, fourteen-year-old 'cellist, of the orchestra, was heard in the Saint-Saëns concerto. A new shell improved the acoustics greatly. Funds for the shell were solicited by a committee headed by Rose Goodman, and the work was given by WPA. Robert Dieck is the art director and Frederick W. Goodrich the music supervisor for WPA. In the forenoon of the Junior Symphony's concert an abridged program was presented for school children. David Campbell made explanatory remarks.

Angna Enters, with Kenneth Yost at the piano, fascinated a large audience with her Episodes. Ellison-White were the managers. Mae Ross Walker sponsored Jane Thacher, pianist, and Gertrude Graves Martin, soprano, in a *Soirée Intime* at the Neighbors of Woodcraft hall.

The Opera Players, Inc., appeared in *'The Marriage of Figaro'* at the Shrine

Bailly to Lead Curtis Group in N. Y. SEATTLE SYMPHONY IN NINE CONCERTS

BRINGING his Curtis Chamber Music Ensemble to New York for the first time as a group, Dr. Louis Bailly will conduct a program of unusually interesting works in Town Hall on the evening of March 24. Jennie Robinor, pianist; Clarabelle Gegenheimer, organist, and Philip Frank, violinist will appear as assisting artists.

First on Dr. Bailly's list will be *Six Dances* by Claude Gervaise, revised and adapted for string orchestra by Rosario Scalero, followed by Chausson's *Concerto* for violin, piano and string quartet, played by Miss Robinor and Mr. Frank with Frederick Vogelgesang, Edward Matyi, Virginia Majewski and Leonard Rose. Tansman's *Triptyque*, Handel's *Organ Concerto*, Op. 4, No. 5, Miss Gegenheimer, soloist, and Bloch's *Concerto Grosso* will complete the program. In the last, Fred Werlé, piano; Marian Head, violin; Miss Majewski, viola and Harry Gorodetzer, 'cello, will be heard as well as the ensemble, which is composed of:

Oboes, Harry Shulman, Martin Fleisher; bassoon, Jules Seder; violins, Leon Zawisza, Mr. Vogelgesang, Mr. Matyi, Kurt Polnarioff, Eugene Csicsu, Esther Rabirow, Jean Spitzer, David Frisina, Rafael Druian, Noah Bielski, Lewis Eley; violas, Miss Majewski, Simon Asin, Geof-



Dr. Louis Bailly, Who Will Bring the Curtis Chamber Music Ensemble to New York for a Concert

frey Salkin, David Schwartz; 'cellos, Mr. Rose, Joseph Druian, Samuel Mayes, Mr. Gorodetzer; double basses, Eligio Rossi, Lewis Knowles.

the assistance of Jean Kantner, baritone and Theodore Anderson, violinist, and Sarah Truex Albert, reader, gave Deems Taylor's setting of Noyes's *'The Highwayman.'* The Ralston Male Chorus, Owen J. Williams, conductor, sang to a capacity audience on Jan. 21, assisted by George Johnson, violinist, Ruth Johnson, and Rachel Stickelman Lauer, accompanists; Walter G. Reynolds was organist and incidental solos were sung by Earl W. Ringland, tenor, and Arthur R. Davies, baritone. The winter program of the Apollo Club, R. H. Kendrick, conductor, and John Hopper, accompanist, was given on Jan. 27, assisted by Dorothy Smith, soprano, and the Seattle Symphony Woodwind Trio, Frank Horsfall, flute; Whitney Tustin, oboe, and Ronald Phillips, clarinet.

Seattle Chapter, Pro Musica, presented August Werner, baritone, in an informal program of Grieg music, assisted at the piano by Gertrude Werner.

James R. Harvey, tenor, made an artistic appeal at his concert on Jan. 16, assisted at the piano by Arville Belstad.

D. S. C.

Guest Soloists and Local Organizations Heard with Orchestra Led by Cameron

SEATTLE, Feb. 20.—The Seattle Symphony under Basil Cameron held the concert spotlight for the past month with nine programs, including three with guest artists and three with local choral organizations. At the sixth subscription concert on Jan. 6 Brahms's *Third Symphony* was the main offering and included the Lalo *Symphonie 'Espagnole'* with Theodore Anderson, violin soloist, and a first Seattle hearing of the John Jenkins *Fantasy* for five viols, arranged for string orchestra by Percy Grainger. Mr. Grainger was soloist with the orchestra on Jan. 9, a popular concert, playing the Grieg *Concerto* and Carpenter's *Concertino* with the orchestra.

The seventh subscription concert featured Mozart's *'Jupiter'* Symphony and Rimsky-Korsakoff's *'Scheherazade'* Suite. Loudon Greenlees, baritone, was assisting artist. Josef Lhevinne, pianist, was guest artist, on Jan. 28, playing the Tchaikovsky *Concerto* in B Flat Minor with the orchestra. Two local soloists shared programs with the symphony: on Jan. 12 Berthe Poncy Jacobson, pianist, played Franck's *Symphonic Variations* and on Jan. 25 Junior Rosen played the Tchaikovsky *Concerto* in D, both winning favor for their skillful playing. The Amphion Society under Graham Morgan, participated in the program of Jan. 4; 400 voices from Seattle schools sang with the orchestra on Jan. 11, and on Jan. 18 the University of Washington Chorus under Charles Wilson Lawrence, featured Carpenter's *'Song of Faith'* as its main offering. The orchestra also shared a program with the Mary Ann Wells dancers late in December.

The visiting attractions of the month included Nelson Eddy, baritone, who was presented by the Ladies Musical Club on Jan. 10, drawing an audience of 6,500 people and being assisted at the piano by Theodore Paxson. The Associated Women Students, University of Washington, presented the Ballet Russe in two programs on Jan. 7 and 8, to capacity audiences, and Angna Enters appeared under the auspices of Cecilia Schultz.

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SEATTLE CHORAL CONCERT

Programs Presented by Vocal Groups of Northwest City

SEATTLE, Feb. 20.—The Philomel Singers opened their fourteenth season on Jan. 13 under R. H. Kendrick, with John Hopper at the piano, and having

ORCHESTRAS: Boston Symphony Plays Novelties

(Continued from page 12)

Concerto Grosso received generally good performances. The various choirs of the orchestra continue to develop, and they respond with increasing acuity to the directions of the baton. R.

A Novelty by Vivaldi Given Place by Toscanini

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, Feb. 13, evening:

'Winter' from 'The Four Seasons'..... Vivaldi-Molinari
Symphony No. 4.....Roussel
'The Swan of Tuonela'.....Sibelius
Slavonic Dance No. 6.....Dvorak
'Pictures at an Exposition'.....Moussorgsky-Ravel

The fourth of Vivaldi's programmatic cycle of concerti for strings, cembalo and organ, as adapted for modern concert purposes by Bernardino Molinari, appeared on Philharmonic-Symphony programs for the first time. Played with a reduced orchestra, it communicated a sense of vigorous



Apeda

Alexander Kelberine, Soloist in the New Pizzetti Concerto under Molinari

well-being in the rapid sections and of a serene and contemplative beauty in the slow movement. Pictorially it had images to convey that tended to justify the designation given it, though Vivaldi's winter was no such icy demon as that which at the moment was tyrannizing over the city outside the comfortable confines of Carnegie Hall. The playing was of the highest finish and much tonal charm, with Mishel

Piastro giving its due to the important solo violin part.

Roussel's symphony, a product of 1935, had been heard previously under the baton of Koussevitzky. It did not gain in profundity with rehearing, though the ingenuity of the workmanship and the intricacy of much of the structure were again a cause for admiration. Vital as was Mr. Toscanini's performance, it left a feeling that here was a complex of commonplaces. To follow the enchanting 'Swan of Tuonela' with the Dvorak Slavonic Dance was another of Mr. Toscanini's errors of



Walter Piston, Whose New Concerto for Orchestra Was Played by Koussevitzky

program-making. There was something of a shock in the abrupt transition, made almost without waiting for the applause to end. But in their separate worlds, both performances were of exceptional beauty. The Moussorgsky 'Pictures,' made far more luminous by Ravel's magical scoring, provided a climatic finale for a concert rich in the qualities which Philharmonic subscribers have come to associate particularly with Toscanini. T.

Boston Symphony in New Piston Work

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Feb. 14, evening:

Concerto for Orchestra.....Walter Piston
(First time in New York)
Three Jewish Poems.....Bloch
I. Dance. II. Rite. III. Funeral Procession
Symphonic Fantasia 'Pohjola's Daughter,'
Op. 49.....Sibelius
Symphony No. 2 in D, Op. 73.....Brahms



Willott

Rudolf Serkin, Who Made His Debut Playing with the Philharmonic-Symphony

Dr. Koussevitzky has been rightly praised for being one of the few well known conductors in America who has persistently championed and performed the music of our native composers. Unfortunately, the good doctor's zeal has often been misplaced; for more often than not he has presented works by members of our Left wing.

Such a work was the Piston concerto in three movements heard this time, music of no moment, except those few twinklings during which it was played. Mr. Piston, who teaches in Harvard's music department, hails from Rockland, Me., whence came that once admired actress, Maxine Elliott. Beauty was hers in such great measure as to shed effulgence on Rockland. How fortunate would Mr. Piston's music be if it could boast even a tithe of that! For of beauty, it has none, only a brittle, etched something, conceived in a purposeful manner, instead of with inspiration. To praise it would be to have praised some of our composers twenty years ago who wrote tone poems à la Richard Strauss; we knew better than that. Mr. Piston twenty years later writes a concerto for orchestra à la Paul Hindemith. The imitator of today lacks authenticity quite as did his predecessors two decades ago. The audience applauded *mezzo forte*, but increased its dynamics when the composer came out to bow twice.

The Sibelius piece was worth hearing and was finely played, as were the Bloch Poems, which we were glad to hear again. Dr. Koussevitzky distinguished himself by playing the second and fourth movements of the Brahms admirably, albeit he overdramatizes the ending of the work, and by playing the first movement so quickly that we could scarcely believe our ears and the third movement without a trace of its innate character. The orchestra was in wonderful trim and played quite superbly, save in the development section of the first movement of the Brahms, where the brasses were faulty, to put it mildly. A.

Bach and Beethoven Played at Koussevitzky Matinee

Boston Symphony, Serge Koussevitzky, conductor, Carnegie Hall, Feb. 15, afternoon:

Two Preludes.....Bach-Pick-Mangiagalli
Symphony No. 6 ('Pastoral').....Beethoven
'La Peri'.....Dukas
'Till Eulenspiegel'.....Strauss

The present high degree of perfection of the Boston Symphony as an instrument was strikingly illustrated by this concert. The ensemble was at its most responsive, eager and able to give its leader whatever he asked in the way of color, change of pace or subtle accentuation, the while there was a gloss over the whole fabric of the playing. Heard alone, the strings

were of a distinctive if not the richest quality in Pick-Mangiagalli's transcriptions; the first of the prelude to the organ fugue in D Minor and second of the prelude to the unaccompanied violin partita in E, for which Bach's violin part has been retained as the basis of a contrapuntal fabric of considerable ingenuity.

The performance of the 'Pastoral' Symphony ran more to meticulous clarity and



Bourke-White

Emerson Whithorne, Whose New Work Was Given a New York Premiere by Molinari

neatness of detail than to lyrical warmth and nature suggestion, but was in most respects an eminently successful achievement. The jeweled scoring of the Dukas dance poem was glamorously projected. The Boston orchestra is at its shimmering best in music of this character. 'Till Eulenspiegel' was whisked through his adventures robustly and with no lack of underlining and pointing up of particular episodes. The applause was of an enthusiasm commensurate to the virtuosity of the playing. O.

Goldmark in Company with Brahms at the Philharmonic

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, Feb. 16, afternoon:

Symphony No. 2.....Brahms
Three movements from 'Rustic Wedding'
Symphony.....Goldmark
'Pictures at an Exhibition'.....Moussorgsky-Ravel

Those whose recollections of symphonic music in New York include the visit of the Scala Orchestra from Milan shortly after the World War may recall a concert that included a very beautiful, and (it seemed then) individual performance of the Brahms Second Symphony. The conductor was Arturo Toscanini, not yet a famous interpreter of symphonic music though internationally celebrated as a masterful and fervid leader of opera. Since then, the kingdom of Brahms has yearly taken on a new significance for this conductor and his audiences.

One would hesitate to compare the Scala orchestra disclosure with a performance by the Philharmonic of a decade and a half later. The one under review represented (Continued on page 36)

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The Manhattan Concert Fortnight

(Continued from page 28)

were imbued with a moving eloquence, and in the Handel-Brahms variations and fugue at the end. The way in which the individual character of each variation was defined and projected, the artistic rightness of the rhythmic treatment and the tempi chosen in every case and the climactic intensification of the spirit of the work as it proceeded made the performance an unforgettable achievement in the truly grand manner. The rarely heard 'Album-Leaves' of Schumann, again, were given with appealing intimacy and charm, while the familiar Scarlatti Sonata in C and the Paradisi Toccata in A, among the encores, played with the utmost refinement of tone and an irresistible rhythmic impulse, further attested the commanding versatility of an inspiring and singularly satisfying pianist. C.

Queen Mario Gives Recital

Queen Mario, soprano. Celius Dougherty, accompanist. Town Hall, Feb. 11, evening:

'S'ei non mi vuole amar,' from 'Tamerlano' Handel-Franz
'Patron das mach der Wind,' from 'Phoebus and Pan' Bach
'Erstarrung'; 'Die Manner sind mechant' Schubert
'Das Standchen' Korngold
'An einem Bache' Grieg
'Schlechtes Wetter' Strauss
'He Loved Me So Dear' Tchaikovsky
'All Is So Fair' Rachmaninoff
'Waltz' Medtner
'Guarda, che bianca luna' Jostin
'Canto di primavera' Cimara
'Soupir' Duparc
'Voici que le printemps' Debussy
'Chant d'amour' Moret
'Lazy Song' Lawson
'Silent Noon'; 'White Horses of the Sea' Warren

The most recent appearance of a Metropolitan Opera artist on the concert stage, this performance proved Miss Mario to be in every respect as capable an artist in song singing as in operatic impersonation. Indeed her voice, of a light, girlish texture, seemed particularly adapted to an auditorium of the proportions of the Town Hall. And it was in the music of lighter import that she achieved the happiest results. Invariably, however, there was evident a clear and wholly convincing conception of the varying moods and emotional qualities of the material.

The songs by Tchaikovsky, Rachmaninoff and Medtner were sung in their original Russian, a bit of kindly regard on the part of the interpreter which added much to the effectiveness of these works. Diction in all four languages represented was not only understandable but also intelligently inflected.

The audience, one of good size and including many of Miss Mario's present and former associates of the Metropolitan, received the soprano with enthusiasm, and there were many floral tributes.

Elvin Schmitt Heard

Elvin Schmitt, pianist, gave a recital in Steinway Hall on the evening of Feb. 11, playing a number of standard, but welcome works, including a Bach Prelude and Fugue in C Sharp, Beethoven's Rondo, Op. 51, No. 2; Brahms's Capriccio, Op. 76, No. 1, and the same composer's Rhapsody in E Flat.

Chopin's Sonata in B Flat Minor, and three of his Etudes, including the A Minor, 'Winter Wind,' and Griffes's 'The Fountain of the Aqua Paola,' were well received. Gabrilowitsch's Caprice-Burlesque, the Schubert-Liszt 'Hark, Hark! the Lark,' and Liszt's Tarantella, 'Venezia e Napoli,' concluded the program. A good-sized audience cordially received Mr. Schmitt's pianism. Y.

Bernard Gabriel Features Spanish Music on Program

Bernard Gabriel, familiar to concert goers as a recitalist and lecturer, was heard in a program largely of Spanish music at the Barbizon on the evening of Feb. 11. There was also a leaven of works by Bach, Purcell, Chopin and others, and Mr. Gabriel's own 'Burlesque' which proved a highly

interesting composition. Those who enjoy Ibert, de Falla and Nin were edified by Mr. Gabriel's fine playing of pieces by these composers. A Hornpipe and 'Lilburlero' by Purcell was especially worth while. N.

Mischa Meller in Recital Debut

Mischa Meller, pianist, who has been heard in Europe, gave his first New York recital in the Town Hall on the afternoon of Feb. 12. The program set forth two Bach-Busoni choral preludes, six sonatas by Domenico Scarlatti, the Beethoven Sonata 'Pathétique' Op. 13, a nocturne and three etudes by Chopin and the Brahms C Major Sonata Op. 1.

The debutant was at his best in the more delicate aspects of his list and the Scarlatti works, though there were too many of them at a time, were given with good tone and in excellent classical style. When this same style was applied to the Beethoven, the effect was less striking. The Bach arrangements were well played and the Chopin etudes technically good. Mr. Meller is a promising artist. D.

Ruth Breton Returns After Absence

Ruth Breton, violinist. Ernst Victor Wolff, accompanist. Town Hall, Feb. 12, evening:

Concerto in E.....Bach
Fantasy in C, Op. 159.....Schubert
Concerto in D Minor.....Sibelius
'Siciliano'.....Geminiani
'Tambourin'.....Leclair
Nocturne.....Boulanger
Scherzo tarantelle.....Wienawski

Returning to the New York concert platform after five years absence, Miss Breton disclosed all of the talent previously granted her and an added maturity and breadth of style. Her unhackneyed program gave pleasure to a large audience and her manner of performing it justified the cordiality which was displayed from the moment she came on the stage. Beautifully gowned, she added, by her attractive appearance and charming stage presence, to the musical interest of the evening.

This latter was chiefly evidenced in the Sibelius work, although much capable playing had preceded it in the Bach and Schubert. The piano is not adequate to reveal the textures and sonorities of Sibelius's accompaniment, but Miss Breton made the most of the violin line, endowing her portion of the performance with admirable technique, warm temperament and an excellent sense of style, so that the listener was amply rewarded. Mr. Wolff's accompaniment was able, though somewhat strident at times.

Each of the shorter pieces brought out a different facet of the violinist's equipment and musicality and she was gratefully hailed for an evening of achievement. Q.

Schnabel's Fifth

Artur Schnabel, pianist. Carnegie Hall, Feb. 12, evening:

Beethoven Program V
Sonata in E Flat, Op. 7
Sonata in C Sharp Minor, Op. 27, No. 2
Sonata in G, Op. 14, No. 2
Sonata in B Flat, Op. 106

While interest in this recital naturally centered on Opus 106, the longest, the hardest, and the most gigantic of the thirty-two, nevertheless the music of the other three sonatas was sufficiently engrossing to make this a well-balanced program. Mr. Schnabel played the youthful Opus 7 with characteristic sense of style, grasp of content, and artistic proportioning. His conception of the 'Moonlight' was truly revealing, for there was an intensity of feeling behind his playing that disclosed again the secret of his greatness: the understanding of beauty in restraint. In decided contrast came the idyllic Op. 14, full of charm and lyric beauty.

Any performance of the Hammerklavier may be called tremendous because of the nature of the music itself. In this interpretation, Mr. Schnabel was as much the titan as the composer. All the pianist's dramatic power was called forth in delivering the mighty music of the tempestuous Allegro with the result that it became an over-



© Mishkin
Egon Petri Played Two Concertos in His Violin Recital

powering onrush of sound, thoroughly convincing as well as startling. The Scherzo, even more finely played, continued to hold its puzzling mystery, but it was in the Adagio that Mr. Schnabel was at his greatest, though in the demonic fugue of the finale he achieved extraordinary effects. M.

Egon Petri Plays Liszt and Beethoven

Egon Petri, pianist. Town Hall, Feb. 15, afternoon:

Sonata in B Flat.....Mozart
'Goldberg' Variations.....Bach
(Concert Edition by Busoni)
Sonata in B Minor.....Liszt
Deux Contes, Op. 20: B Flat Minor, B Minor.....Medtner
Fantasia sopra 'Carmen'.....Busoni
Toccata.....Prokofiev

On all sides at this remarkable recital one heard the name of the player of the afternoon linked with that of his friend and teacher, the late Busoni. It is true that Mr. Petri has things in common with the great Italian musician, nothing more conspicuously than his equally intense interest in great music and in virtuosic music. Just as we recall having heard Busoni play the 'Transcendental Studies' of Liszt on the same program with a late Beethoven sonata, both performances of the highest distinction, Mr. Petri at this concert lavished his superb musicianship on the 'Aria mit 30 Veränderungen,' popularly known as the 'Goldberg' Variations, and his compelling virtuosity on Liszt's heroic sonata.

The former was, of course, the greater achievement for us, especially in the Busoni edition, which recommends twenty variations for concert use instead of thirty. Mr. Petri gave them all individual charm and meaning and had an ovation when he completed his formidable task. But his masterly proclamation of the sonorities of Liszt's rambling tone poem, with its dramatic moments, its sentimental episodes and its thrilling piano passages, captivated the assembly and there were resounding "bravos" for the player at the end. A memorable point in Mr. Petri's delivery was his uniquely veiled statement of the love theme in its final appearance.

This 'Carmen' phantasy, called 'Chamber Phantasy' on the printed copy, is a comparatively late work of Busoni's and is a very clever treatment of bits of the 'Flower Song,' 'Habanera,' overture and the sinister theme which typifies 'Carmen.' The audience liked it, as it did the Medtner pieces and Prokofiev's swirling program closer. For extras Mr. Petri added the Liszt-Busoni Phantasy on Mozart's 'Figaro,' a Paganini-Liszt Etude, Chopin's Etudes in F Minor and F Major and his Berceuse. A.

Clara Rondi Heard in Town Hall

Clara Rondi, coloratura soprano, gave a debut recital in the Town Hall on the evening of Feb. 15. She was assisted by Ramon Mendez, pianist, and Addi Prohaska, accompanist.

Miss Rondi offered arias from 'Dinorah,' 'The Barber of Seville' and 'The Marriage of Figaro' as well as florid songs by various composers, and a few placid ones. The voice was one of agreeable quality and some flexibility but as yet not under perfect control. She also displayed some talent in the matter of interpretation. Mr. Mendez, substituting for Cynthia Calles, contributed piano solos. N.

Casadesus in First New York Recital

Robert Casadesus, pianist. Town Hall, Feb. 16, afternoon:

Six Sonatas: Nos. 487, 463, 263, 486, 395, 465 (Longo edition).....Scarlatti
Sonata in F, K. 332.....Mozart
Four Ballades: G Minor, Op. 23; F, Op. 38; A Flat, Op. 47; F Minor, Op. 52.....Chopin
'Jeux d'eau'; 'Forlane'; Toccata.....Ravel

One of the largest audiences seen at Town Hall at a piano recital this season was on hand to hear the new French pianist, who had previously appeared here only with orchestra, and it was rewarded with an exhibition of piano playing of pronounced individuality and exceptional potency. His playing of the Scarlatti sonatas was a memorable demonstration of how that composer's music may be vitalized and vivified without sacrificing its harpsichord delicacy. Crispness without edginess in staccatos and a lovely velvety touch in finger passages characterized it, only the harsh forte in a series of chords in the final sonata marring the tonal charm of the group and disturbing the spirit of aristocratic elegance that clung to it and the Mozart that followed. Here was Mozart playing, too, of the most sensitively musical approach.

Mr. Casadesus's Chopin playing was, on the whole, less convincing. A tendency to shut off the emotional sweep of climactic passages by muscularly forced fortissimos took away from the ultimate effect of the G Minor and A Flat in particular, an unusually impersonal treatment of the latter likewise robbing it of its usual communicative warmth. The F Major, however, was read with intensely dramatic contrasts of bardic narrative and realistic delineation of the tale involved, while the F Minor not only had a greater measure of poetic feeling but was finely proportioned. A brilliant performance of the E Minor Valse of the same composer was added, followed by Schumann's 'Prophet Bird,' played with beautiful tonal effect but somewhat angular as to rhythm.

Not in many a day has the Ravel 'Jeux d'eau' been made so pictorially shimmering and sparkling and kept within so well-adjusted a dynamic range, and probably the Toccata has never been given here with such brilliant virtuosity placed at the service of an overwhelmingly vital concept of the piece, a performance fairly matched shortly afterwards by a very exciting projection of Debussy's 'Feux d'artifice,' which, with the same composer's Arabesque in G, too stiff in line and too hard-driven to have its essential grace, and the Granados Dance in G completed the added numbers. C.

Lorand Gluzek Gives 'Cello Recital

Lorand Gluzek, 'cellist, was heard in recital in Steinway Hall on the afternoon of Feb. 16, with Margaret Hudacek Coleman at the piano.

The program included Strauss's Sonata in F, Bach's Suite in G and works by Popper, Romberg and Fauré. Mr. Gluzek played with excellent tone and gave musically interpretations of the various works presented. The Strauss item was particularly well given. D.

Percy Grainger Returns

Percy Grainger, pianist. Town Hall, Feb. 16, evening:

Prelude and Fugue in A Minor.....Bach-Liszt
Sonata in B Minor.....Scarlatti
'Now, O Now, I needs must part'.....Dowland-Grainger
Rhapsody in G Minor, Op. 79, No. 2; Intermezzo in E, Op. 116, No. 6; Rhapsody in E Flat, Op. 119, No. 4.....Brahms
Sonata in G, Op. 37.....Tchaikovsky
'Liebestraum,' No. 3; 'Hungarian' Rhapsody, No. 12.....Liszt

For his only New York recital of the season and his first in several seasons, the

(Continued on page 37)

Edith Mason Signs with Annie Friedberg Concert Direction for Next Season



Van Riel

Edith Mason in the Role of 'Madama Butterfly,' Which She Sang for the First Time at the Metropolitan

Edith Mason, one of the leading sopranos of the Metropolitan Opera, recently signed a contract placing her under the management of Concert Direction Annie Friedberg for next season. Miss Mason, long a prominent figure in the operatic world, made her re-entry at the Metropolitan this season, after several years absence, as Marguerite in 'Faust.' She also has been a favorite among the principal artists of both the old Chicago Civic Opera and the present City Opera Company. Among the operas in which she has been heard during the current season with the Chicago forces were 'La Traviata,' 'Martha,' 'Mefistofele' and 'Don Giovanni.'

Lewis and Paterson, Harp-duo, Heard

Lucy Lewis and Gertrude Peterson, duo-harpists from California, now residing in New York, gave a recital on Feb. 12 in the International House.

Miss Peterson played Salzedo's Variations on a Theme in Ancient Style, demonstrating sound musicianship and mastery of her instrument. Miss Lewis' solo contribution was Ravel's Introduction and Allegro, which was given a sensitive performance. In this Miss Peterson collaborated as accompanist. Other works played were Salzedo's transcriptions of Debussy's 'Clair de Lune' and Granados's Spanish Dance No. 5, and Mr. Salzedo's 'Fraicheur' 'Chanson dans la Nuit,' and 'Whirlwind.'

The Fortnight at the Metropolitan

(Continued from page 27)

gelo Bada, James Wolfe and Hubert Raich. Louis Hasselmans conducted.

D.

Melchior Sings 100th Tristan

The news interest of the performance of 'Tristan und Isolde' on the evening of Feb. 14 was Lauritz Melchior's 100th assumption of the role in his career, a fact that was commemorated in a short ceremony back stage before the rise of the first curtain. Edward Johnson presented the tenor with a laurel wreath decorated with the Danish colors and made a brief speech, and other tributes were received from several members of the company.

The heroic tenor was in excellent voice for this milestone and sang one of the best performances this year. His colleagues were the peerless Mme. Flagstad, who once again made the role of Isolde a moving and glowing presentation, in spite of some fatigue caused, it is said, by an all-day rehearsal of 'Fidelio'; Karin Branzell as Brangäne, Ludwig Hofmann as King Marke, Eduard Habich as an unsatisfactory Kurvenal, Arnold Gabor as Melot, Hans Clemens as the Sailor's Voice and the Shepherd and James Wolfe as the Steersman. Mr. Bodanzky conducted an unusually fine orchestral performance.

Q.

Rethberg in 'Il Trovatore'

That such a hard-riden war-horse as 'Il Trovatore' still maintains its hold on the affections of a large section of the opera-going public was again evidenced by the size and demonstrativeness of the audience that attended the season's first performance of this early Verdi work on the afternoon of Feb. 15. Elisabeth Rethberg resumed the role of Leonora, Giovanni Martinelli that of Manrico, Kathryn Meisle, Azucena. The Count di Luna of Richard Bonelli was a new assignment. The principals were all in unusually good voice, there was freshness and vitality in the singing of the chorus, and with Gennaro Papi at the helm, the performance moved along with a spirit and briskness of pace not always associated with this opera.

The music of Leonora being eminently suitable to the voice of Mme. Rethberg, she did some of the most beautiful singing she has placed to her credit in recent seasons, notably in the pure line of 'Tacea la notte placida' and the surprisingly sparkling coloratura of 'Di tale amor.' Mr. Martinelli's voice, too, sounded strikingly youthful and fresh and he sang with much more artistic restraint than usual. His high C in 'Di quella pira' evoked the usual storm of applause. Mr. Bonelli's singing caused great rejoicing as one of the outstanding elements of the performance. It had throughout a luscious beauty of tone and a suavity of style that reached their culmination in a superbly sung 'Il balen.' Miss Meisle gave a dramatically intense and ardent vocal portrayal of the old gypsy. Thelma Votipka was a competent Inez, while Virgilio Lazzari, despite occasional difficulty with the pitch, brought authority to the role of Ferrando and Giordano Paltrinieri had the

part of Ruiz and Arnold Gabor, that of A Gypsy.

C.

'La Rondine' Once More

Puccini's 'La Rondine' was given on the evening of Feb. 17, before an audience that enjoyed its Puccini in lighter vein. Lucrezia Bori once more gave an appealing performance of the role of Magda. Mr.



Paul Althouse, Who Made His Re-entry as Tristan

Martini sang the rather slim role of Ruggero with good tone throughout and Editha Fleischer was a buxom and somewhat overwhelming Lisetta. The remainder of the cast included Mmes. Olheim, Symons, Votipka and Gleason and Messrs. Windheim, D'Angelo, Cehanovsky, Wolfe, Paltrinieri and Gabor. Ettore Panizza conducted.

N.

Triple Bill Includes Ballet

Good things came in threes on the evening of Feb. 19, when a bill combining 'Pagliacci,' 'Serenade,' a ballet by the American ensemble, and the delicious English version of 'Gianni Schicchi' drew a full house. The Leoncavallo opera served for Helen Jepson's initial appearance this season, and the soprano made a complete conquest of her audience with singing of sterling calibre, the charming appearance which can always be counted on from her, and acting of more than able quality. She did the 'Bird Song' beautifully, with lovely lilt and opulence of voice.

Owing to the illness of George Cehanovsky, the part of Silvio was sung by Millo Picco, and a substitution, that of Dudley Marwick, had also to be made in 'Gianni.' Gennaro Papi, too, was ill, and Wilfred Pelletier conducted the first two works, Pietro Cimara the third. Miss Jepson's other associates in 'Pagliacci' included Giovanni Martinelli, completely in character as Canio; Richard Bonelli, singing a magnificent prologue as Tonio, and Giordano Paltrinieri as Beppe.

The ballet to Tchaikovsky music is one of the least interesting of those which Mr. Balanchine presented in the American Ballet's independent season, but it was smoothly presented and roused appreciation in the audience.

The climax of the evening, for completeness of performance and amusement and applause, was the Puccini opera. Gales of delighted laughter rewarded the singing and acting accomplishments of Lawrence Tibbett, Hilda Burke, Joseph Bentonelli, Chase Baromeo and the remainder of the large cast.

Q.

The Sixth 'Tristan und Isolde'

Wagner's 'Tristan und Isolde' was sung for the sixth time during the current season on the evening of Feb. 20, Paul Althouse appearing in the leading male role for the first time here this winter. Kirsten Flagstad was Isolde; Karin Branzell, Brangäne; Julius Huehn, Kurvenal, and

Ludwig Hofmann, King Marke. Hans Clemens was the Young Sailor and the Shepherd, and James Wolfe the Steersman. Artur Bodanzky conducted the first act but was compelled by indisposition to relinquish the baton to Karl Riedel for the two succeeding acts.

Mme. Flagstad's Isolde was again superlatively lovely in every respect and the broadening of her dramatic line of the part is a distinct improvement. Mr. Althouse sang well, especially in the second act, and also injected some interesting dramatic business into the death scene. Mr. Huehn's Kurvenal was excellent and Mr. Hofmann did all that can be done with King Marke. Mme. Branzell's Brangäne, though lacking in repose, was, on the whole, effective. Mr. Riedel took hold of the performance with authority.

H.

Edith Mason Sings Her First 'Butterfly'

Edith Mason sang in 'Madama Butterfly' for the first time in New York on Feb. 21, when Puccini's opera had its fifth performance this season. Miss Mason's performance lived up to the splendid reports of critical praise of recent years, when she has sung Cio Cio San in Chicago and in leading opera houses in Italy. On this occasion she sang her music with brilliant quality, with finely modulated tone and depicted in an authentic manner the character of the little Japanese girl who loved a sailor, as W. S. Gilbert would have put it. Not only was her 'Un bel di' finely sung, with a secure and full B Flat at the close, but she made much of the 'Che tua madre madre dovra prenderti,' often sung with too little understanding of its tragic meaning. The audience gave her a warm reception.

New as Pinkerton was Charles Hackett, who, in excellent voice, gave a natural and convincing account of the naval lieutenant, singing the music appealingly. Richard Bonelli repeated his splendid Sharpless, Mme. Bourskaya her Suzuki. The same singers appeared in the lesser roles as at previous performances. Ettore Panizza conducted with his usual skill.

A.

Two Sunday Night Concerts Are Benefits

The Sunday Night Concert on Feb. 10, was a benefit for the Zion Israel Hospital of Brooklyn. The artists taking part included Rosa Ponselle and Charlotte Symons, sopranos; Helen Olheim, contralto; Lauritz Melchior, Charles Hackett Frederick Jagel and Angelo Bada, tenors; Désiré Defrère, Julius Huehn, baritones, and Chase Baromeo, Dudley Marwick and Hubert Raich, basses. The entire chorus and orchestra also took part. Wilfred Pelletier conducted.

D.

The concert on the evening of Feb. 2 was for the benefit of the East Midwood Centre of Flatbush. A long list of artists from the company's personnel was heard in popular operatic excerpts. Those taking part included Josephine Antoine, Susanne Fisher, Helen Jepson, Elda Vettori and Thelma Votipka, sopranos; Gertrud Wettersgren and Helen Olheim, contraltos; Frederick Jagel and Giordano Paltrinieri, tenors; George Cehanovsky, Julius Huehn and Carlo Morelli, baritones, and Virgilio Lazzari and James Wolfe, basses. Wilfred Pelletier conducted.

N.

Rosalie Housman in Third of Lecture-Musicales

Rosalie Housman, composer and lecturer, who is giving a series of mid-afternoon talks and musicales in association with Mrs. J. Harrison-Irvine at the Women's National Republican Club, presented the third on Jan. 13. Louise Arnoux, mezzo-soprano, was soloist.

The subject for the afternoon was 'Stepchildren of Music' and Miss Housman spoke forcefully on the lives and influence upon music of Berlioz, Liszt, Balakireff, Moussorgsky and Lalo. Miss Arnoux sang Berlioz's song 'Absence,' 'La Mer' by Lalo, Moussorgsky's 'The Classic,' Reger's 'Maria Wiegand,' and other works.

Miss Housman was heard again on the afternoon of Feb. 10, assisted by Max Pollikoff, violinist.

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NATIONAL SYMPHONY VISITS BALTIMORE

Myra Hess Soloist with Hans Kindler in Program of Works by Brahms

BALTIMORE, Feb. 20.—The National Symphony, Hans Kindler, conductor, with Myra Hess, pianist, gave an all Brahms concert on Feb. 4 at the Lyric. The interpretation of this program reflected the superlative qualities of the conductor and his control over the responsive orchestra. The seldom heard 'Tragic' Overture prefaced the grateful piano concerto No. 2, Op. 83, in which Myra Hess soared to musical heights. Lloyd Mitchell, in the episode for solo 'cello, co-operated most ably. Hans Kindler completed the evening of Brahms with a vivid interpretation of the Symphony No. 2 in D.

The third concert of the Young People's Series on Feb. 8, dealt with 'The Brasses.' With his usual persuasive appeal Dr. Schelling held the attention of the red-cheeked listeners and with the beauty of the 'Oberon' overture of Weber, the scherzo of the Third Beethoven Symphony, Saint-Saëns's Septour for trumpet and strings; Taylor's 'The White Knight' from 'Through the Looking Glass' and the exciting music of the Wagner 'Ride of the Valkyries.'

The Kolisch String Quartet gave a very unusual demonstration of unanimity of expression with its memorized program of Mozart, Ravel and Beethoven works, the latter's Op. 131, representing a colossal achievement indeed. This program was the thirteenth of the Peabody series on Jan. 31. The fourteenth recital on Feb. 7, gave opportunity for the American debut of the young Bohemian pianist, Rudolf Serkin. Technical equipment, energy, perhaps beyond the bounds of the piano, and a fiery temperament gave abundant interest.

The Roth Quartet gave the fourth concert of the Bach Club series at Cado Hall on Jan. 22. Haydn, Debussy and Beethoven quartets with an encore, the andante cantabile from the Tchaikovsky D Major quartet were delightful chamber music to which the audience listened intently.

The Johns Hopkins Orchestra, Bart Wirtz, conductor, with Viola Hewitt, soprano soloist, gave a concert at the Johns Hopkins Library on Jan. 21.

Music Club Sponsors Programs

The Baltimore Music Club, Mrs. C. Albert Kuper, president, presented on Feb. 8, a program by Thelma Viol, contralto, and Charles D. Harris, baritone, with Laurence Petran at the piano, and groups of piano works by Lillian Bell and Gardenner Jencks. The program was preceded by a luncheon at which the speaker, Lubov Breit Keefer,

Ph.D., Instructor in History of Music at Johns Hopkins University, outlined the progress of Russian music during the past decades.

As an evidence of interest in musical mechanism the Baltimore Music Club sponsored a program at the Peabody Institute on Dec. 2, featuring the recently invented Hammond Pipeless Organ. A descriptive introduction was given by Frederick P. Stieff, after which the instrument was demonstrated by John H. Elterman, who played compositions by Handel and Bach. Harriet Zell, soprano, sang impressively with organ accompaniment, and Mary Hill Doolittle, 'cellist, played a brace of solos with organ accompaniment.

The Susquehanna Lutheran Motet Choir, of Selinsgrove, Pa., Frederick J. Stevens, conductor, paid its second annual visit to this city and delighted a large audience with its program at Zion Church Parish House on Feb. 3. The program ranged from Palestrina to contemporary American composers. As a tribute to the city, the visitors sang Franz Bornschein's 'The Knight of Bethlehem,' and did this with such simplicity and charm that the audience demanded its repetition.

Rose Bampton, mezzo-soprano, with Harrison Potter at the piano, gave the eleventh Peabody recital on Jan. 17 before the largest audience assembled at this series this season. The singer proved her intellectual grasp throughout a lengthy list of songs and arias, maintaining the interest of the audience with her lofty style and tonal expression.

Joseph Szigeti, violinist, with Nikita de Magaloff at the piano, gave the program of the second concert of the Bach Club series recently before a capacity audience at Cado Hall. The intellectual style of the violinist and his

Philipp Holds Clinic at Stephens College



JAMES ADAIR, ISIDOR PHILIPP AND DR. B. D. GAUNTLETT

Isidor Philipp, Noted Pianist, Composer and Pedagogue, Held a Clinic for Pianists at Stephens College, Mo., Dr. Basil D. Gauntlett (Right), Director, from Jan. 13 to 18, and Appeared as Guest Soloist with the College Symphony in a Mozart Concerto on Jan. 16 and 17; James Adair (Left), Conductor

astounding mastery of technical difficulties aroused interest. In the presentation of the Magaloff Sonatina Op. 4, the artist, with the composer at the piano, disclosed skill throughout the intricate and perplexing score.

In a miscellaneous group of songs Olga Averino, soprano, held the attention of the audience at the seventh Peabody recital recently. The singer's

ability, her art, facile style and musical understanding won the appreciation of the audience. Mary Shaw Swain was at the piano.

The Don Cossack Russian Male Chorus, Serge Jaroff, conductor, drew a large audience to the Lyric recently. The concert was under the local management of William Albaugh.

F. C. B.

LOS ANGELES HEARS RECITALS AND OPERA

San Carlo Forces in Standard List—Chamber Music and WPA Programs Welcomed

LOS ANGELES, Feb. 20.—The first local recital appearance of Marion Talley in several years, in the Biltmore on Feb. 5, was sponsored by the Pan Pipers of the Assistance League, Mrs. George Benjamin Hull, president. The concert was patronized by some 2,000 persons, most of whom were women, and netted a neat sum for the charity. Miss Talley, at present a resident of Beverly Hills, was given a hearty reception by an audience that included many singers, among them Galli-Curci. Still small in size, the voice retains all its natural beauties, to which the singer has added mature artistic stature. Works by Handel, Mozart and Haydn were sung. Excellent accompaniments by Arthur Rosenstein, violin obligatos by Sylvain Noack and a group of piano solos by Gladys Koven completed the program.

The Behymer office continues to be a busy place, with two dance companies and the San Carlo Opera Company following in quick succession. The Monte Carlo Ballet attracted near-capacity audiences for more than a week. Almost immediately Trudi Schoop brought her ballet for three performances. Beginning on Feb. 7, for a series of twelve presentations, the San Carloans attracted large audiences for the opening 'Aida,' with Bianca

Saroya, and performances of 'Madama Butterfly' and 'Carmen' on the following day. 'Lohengrin,' with Goeta Ljungberg as guest artist in the role of Elsa, brought out an expectant audience. 'Butterfly' was given again the following evening. Carlo Peroni does wonders with a small orchestra.

Chamber Music Popular

The Chamber Music Society, Mrs. Cecil Frankel, president, gave the second in its series of three concerts in the Biltmore on Feb. 11. The California String Quartet, Louis Kaufman, Howard Halbert, Jascha Veisse and Kolia Leviene, played Beethoven's Quartet in F, Op. 59, No. 1; Alfano's second quartet and Turina's 'La Oracion del Torero.' Nina Koshetz, soprano, was soloist, singing a group of songs by Joseph Achron and Pizzetti with string accompaniment.

The Federal Music Project, Dr. David Bruno Ussher, regional director,

is making rapid progress and is fast building a niche for itself in the public mind. Some twenty major concerts have been given in the last fortnight, headed by the symphony orchestra of some eighty pieces under Modest Altschuler. In the programs given at the headquarters of the Federal Music Projects on Feb. 7 and 9, the list included Ippolitoff Ivanoff's First Symphony, in E Minor, 'Dance of the Hours' by Ponchielli, an excerpt from Tanieieff's 'Oresteia,' a new work entitled 'Night in the Desert' by Levy, and Tchaikovsky's vocal quartet, 'Night,' based on a theme by Mozart, and sung by Agnes Glaister, soprano; Hazel Clark, contralto; John Seifert, tenor, and Charles Henri de la Plate, bass. Several smaller orchestral and choral groups are in constant demand, and entertainment and dance groups are heard almost nightly in concerts open to the general public.

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PITTSBURGH HEARS SYMPHONY CONCERTS

Schnabel Soloist with Local Orchestra — Minneapolis Men Are Visitors

PITTSBURGH, PA., Feb. 20.—The long-awaited appearance of Artur Schnabel was a great satisfaction to Pittsburgh audiences when he played the Beethoven Fourth Concerto with the Pittsburgh Symphony Society on Feb. 2. Antonio Modarelli, conductor, also offered the Fifth Symphony and the 'Egmont' Overture.

The annual visit of the Minneapolis Symphony, under Eugene Ormandy, brought a program of the Bach Passacaglia and Fugue, Beethoven's Seventh Symphony, Debussy's 'Afternoon of a Faun,' and Enesco's 'Roumanian' Rhapsody No. 1. Grete Stueckgold, substituting for Lotte Lehmann, sang two arias and two songs by Strauss.

Jeanne Brideson, formerly of the Lewando studio, and more recently a pupil of Louis Persinger, played at a matinee in the auditorium of Schenley High School. Many prominent musicians paid tribute to this young lady, including Mayor McNair, who made a brief address of welcome.

Chamber Music Concert

Francis Aranyi, violinist, and Henry Harris, pianist, gave a sonata recital on Feb. 13 in the auditorium of the Twentieth Century Club. It was one of the highlights of our chamber music season, the artists presenting the Schumann D Minor Sonata, two movements from Bartok's First Sonata, and the Franck Sonata.

Dr. Basil Gauntlett, pianist, and head of the music department of Stephens College, Columbia, Mo., was guest

artist for the Tuesday Musical Club on Feb. 4.

The Pittsburgh Musical Institute's Orchestra, under Oscar Demmler, gave a program of Bizet, Haydn, and Cherubini on Feb. 6. Dorothy Meyer Squires, contralto, was soloist.

J. FRED LISSFELT

WPA PROJECT UNITS IN AMERICAN MUSIC

Works by Mason, Watts, Harmati, Kramer, Naginski and Diamond Performed

The New York Civic Orchestra, a unit of the WPA Federal music project, led by Chalmers Clifton, who is making five appearances as guest conductor, played Daniel Gregory Mason's Symphony No. 1 in C Minor, Op. 11, on the programs of Feb. 22 and 23.

On Feb. 2, Dr. Mason's Suite after English Folksongs was performed at the Brooklyn Museum, Modeste Alloo, conducting, and his 'Love Songs,' for soprano and orchestra, sung by Paola Autori, were given at a concert at the Natural History Museum on Feb. 5 and in several other performances.

The first public performance, of 'Circles,' a song cycle for contralto and string ensemble, by Winter Watts, was given on Feb. 20 at the Master Institute. Lillian Knowles was the soloist. Mr. Watts's ballade 'I Tune My Flute,' was also sung by Miss Knowles, accompanied by the composer.

Harmati Conducts in Brooklyn

Sandor Harmati conducted the New York Festival Orchestra at the Brooklyn Museum on Feb. 9 in the first performance of his own 'Pastorale' Suite, in Bach's Chaconne transcribed for orchestra by A. Walter Kramer, Brahms's Variations on a Theme of Haydn, and other works. On Feb. 14 and 16, Frederick Adler was guest conductor in Curtis High School, Staten Island, when he led Bruckner's Symphony No. 6 in A, and 'Mediterranean' by Anis Fuleihan.

Philip Gordon appeared as guest conductor of the New York Festival Orchestra on Feb. 23 at the Brooklyn Museum.

Charles Naginski, composer, was represented in the Composers' Forum-Laboratory series on Feb. 19 by excerpts from his First Symphony, transcribed for piano and played by Richard Singer; his Second String Quartet, played by the Modern Art Quartet, a Suite for chamber orchestra and four songs for soprano and orchestra sung by Louise Taylor, and played by the Knickerbocker Little Symphony, Henry Aaron, conductor.

A program in the same series was devoted to David Diamond, composer, on Feb. 12, when his Sonatina for piano was played by Celia Wolberg; the Two Elegies for contralto and string quartet was performed by Margaret McCulloch and the Modern Art Quartet, three Vocalises for soprano and viola, by Louise Taylor and John Howell.

Settlement Music School Meeting Held

PHILADELPHIA, PA., Feb. 20.—The Settlement Music School, Johan Grolle, director, held its annual meeting on Jan. 29, when choral, instrumental, and orchestral departments were heard in works by Purcell, Vaughan Williams, Schubert and others.

DANCERS APPEAR IN GOLDEN GATE LISTS

Iturbi Soloist with Symphony—Young Local Artists Given Concert Opportunities

SAN FRANCISCO, Feb. 20.—Dancers and the symphony have contributed programs well worth writing about during the past fortnight. First came Angna Enters in a program of her Episodes; next, Trudi Schoop and her Comic Ballet in two performances. Then José Iturbi as soloist in the week's symphony concert.

Mr. Iturbi played the Beethoven Concerto No. 3 in C Minor with exceptional beauty, power, and authority. The performance was made still more exceptional by virtue of the superb orchestral accompaniment supplied by the San Francisco Symphony under Pierre Monteux's baton.

The same concert brought 'The Afternoon of a Faun,' the Ravel 'Daphnis and Chloe' Suite No. 2, Mozart's Symphony in D (K. 385) and Schumann's 'Manfred' Overture.

An intermission speech by Mrs. Leonora Wood Armsby, managing director of the Musical Association, brought \$1,000 through the "pass the hat" method Friday afternoon and Saturday night. The orchestra still needs about \$20,000 to balance the year's budget.

Klemperer Guest Conductor

Valentine's Day brought Otto Klemperer as guest conductor. He made a tremendous impression with an all-Beethoven program devoted to the 'Egmont' Overture and Symphonies Three and Five.

The third of the municipal series of Exposition Auditorium concerts was conducted by Hans Leschke, conductor of the Municipal Chorus, who led his vocal phalanx with amazing success through the Bruckner Mass in F Minor, never before presented here. The chorus stole first honors, singing with excellent tone quality, surety, and musicianly phrasing and style. Soloists were Esther Green, Radiana Pazmor, Raymond Marlowe and Everett Foster. The general effect was one of tonal richness.

For the Municipal program of Feb. 5, the Art Commission adopted a policy of presenting worthy young resident artists as symphony soloists. The first was Josephine Tumminia, coloratura soprano, who scored a triumph in her opera debut last season as Rosina in 'The Barber of Seville.' Her success with the symphony audience was no less ovational. The symphonic portion of the program was devoted to Berlioz's 'Benvenuto Cellini' Overture, Beethoven's Eighth Symphony, Dukas's 'La Péri' and Liszt's 'Les Préludes.'

Chamber Music Concerts

The Hart House Quartet was the Lincoln's Birthday attraction at the Community Playhouse in Carolyn Ware's chamber music series. Mozart and Beethoven quartets and Waldo Warner's 'Moods' comprised their offerings. The best playing was done in the Beethoven.

The concluding Sinfonietta concert of the season on Feb. 11 in the Community Playhouse introduced a brilliant and musicianly pianist in the person of Tamara Morgan. She was heard in the Chausson Concerto with Antonio de Grassi as co-soloist. Hindemith's 'Hunter Riding through a Green For-

est,' a Geminiano Andante, Glazounoff's Polka for strings; a Mozart Adagio and Rondo, and Ravel's Introduction and Allegro completed the interesting program given under the direction of Giulio Minetti.

Another program of chamber music given at the Marcus Koshland home presented Radiana Pazmor, contralto, Margaret Tilly, pianist; Merrill Jordan, flutist; and Herman Reinberg, 'cellist, in compositions by Lotti, Piston, Bach, Ravel and Dohnányi.

Flossita Badger sang in fine musicianly style and with an expressive and rich soprano voice songs by Hugo Wolf, Erich Wolff and Richard Strauss, plus Spanish folk songs in costume, for the February Friends of Music program at the St. Francis Hotel. Gladys Steele was her excellent accompanist.

Elena Bourskaya, soprano, and Vivian Wall, dancer, were other recitalists of the month.

Shawn Dancers Appear

Ted Shawn and his ensemble of men dancers gave two interesting programs in the War Memorial Opera House under the management of Carolyn Ware. Barton Mumaw vied with Mr. Shawn for solo honors.

The San Francisco Sinfonietta, Giulio Minetti, conductor, had Marguerite Waldrop, soprano, accompanied by Uda Waldrop, as assisting soloist, for its second concert in the Community Playhouse. Edward F. Schneider's 'Crossing the Lake,' a nocturne adjudged prize winner in the California Federated Music Clubs contest, was the novelty of the evening.

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CHAMBER music highlights: in the NBC Music Guild Barrère-Salzedo-Britt; Felix Fox with the NBC String Quartet; the Kraeuter String Quartet playing 'Two Sketches' by Goossens; a program of works by Ulric Cole, played by the composer and Hans Letz; the Musical Art Quartet and the Liebeslieder Singers—all in mid-February. To come, John Alden Carpenter playing his own works on Feb. 25; Harold Morris with Eddy Brown in Morris's Sonata, Feb. 26; Frank Black with the NBC String Quartet in a Sgambati Quintet on Feb. 28; the Renaissance Quintet in ancient music on March 2.

Also the CBS Library of Congress series, opened on Feb. 18 by the Compinsky Trio and continued on Feb. 25 by a quartet composed of William Kroll, Nicolai Berezowsky, Nicolas Moldavan and Joseph Schuster. The Barrère Woodwind Octet concluded the NBC series on Feb. 11.

M. Murray Weisman, president of Carnegie Hall, made a most interesting speech over a CBS network on Feb. 16 on "Who Listens to Good Music." Wish we had the space to go into detail about it.

Rosa Ponselle will sing for Lily Pons in five Chesterfield hours, during the latter's trip to Europe, beginning March 4. . . . Philip James gave a premiere of Elliott Schenck's 'A Little Symphony' over WOR on Feb. 20. . . . Alfred Wallenstein, who will devote all his time to radio in the future, led two works by Jacques Pillois with his Sinfonietta on Jan. 12, and played music by Larsson, Eisenach, Napravnik, Kramer and Rebikoff with his String Sinfonia on Feb. 14; also led the Master Musicians Hour when Charles Naegle was soloist on Feb. 16—all WOR.

FEUERMANN AND FISHER GUESTS ON G.M. HOURS

'Cellist and Metropolitan Soprano Perform with Orchestra Under Rapee

Emanuel Feuermann, the first 'cellist to be heard on the current General Motors broadcast, was the soloist with the orchestra under the baton of Erno Rapee on Feb. 9, playing with his customary brilliance of technique and a warm rich tone the Hungarian Rhapsody by Popper, Dvorak's 'Rondeau,' Granados's Intermezzo from 'Goyescas' and 'The Swan' by Saint-Saëns. He was enthusiastically acclaimed by the studio audience. Mr. Rapee led works by Nicolai, Tchaikovsky and Massenet, and closed the list with the 'Polovetsian' Dances from 'Prince Igor.'

Susanne Fisher, soprano of the Metropolitan, was heard on Feb. 16, singing four widely contrasted works with a superb sense of style and musicianship. Her flexible and charming voice was heard to best advantage in the Waltz from 'Romeo and Juliette' and Musetta's Waltz from 'La Bohème.' She also sang the 'Ave Maria' from Verdi's Otello and Grieg's Solvejg's Song. The orchestra was heard to good advantage in music by Tchaikovsky and Saint-Saëns and two excerpts from S. A. Liebermann's 'In a Winter Garden,' a Hollywood Bowl prize work, and an evidence of the composer's skill and cleverness of orchestration. Q.

Erskine on Metropolitan Auditions

John Erskine is now master of ceremonies on the Metropolitan Auditions of the air, alternating with Edward Johnson in presenting the trial programs for young singers, Sundays, over WEAF.

La Forge Quartet Greeted in Concert



Members of The La Forge Quartet (from Left to Right), Charles Lawrence, Tenor; Mabel Miller Downs, Soprano; Elizabeth Andres, Contralto; Harrington Van Hosen, Baritone, and Virginia Duffey, Accompanist (Seated)

SOUTH NORWALK, CONN., Feb. 20.—A capacity audience greeted with high enthusiasm the appearance of the La Forge Quartet at the second annual winter concert of the South Norwalk Methodist Church on Feb. 6. The pro-

gram, widely varied, included compositions by Beethoven, Haydn, Franz, Chopin, de Falla, and Speaks in addition to Lehmann's 'In a Persian Garden' and three songs by Frank La Forge, who is sponsor of the quartet.

Some Musical Highlights on the Air (Eastern Standard Time, P. M., unless otherwise noted.)

Symphony Orchestras:

New York Philharmonic-Symphony, Toscanini conducting. CBS network, Sundays at 3.
Ford (Detroit) Symphony, Kolar conducting. Noted soloists. CBS network, Sundays at 9.
General Motors Symphony, Rapee conducting. Distinguished soloists. NBC Red network, Sundays at 10.
Cleveland Orchestra, Rodzinski conducting. NBC Red network, Tuesdays at 10:30.
Minneapolis Symphony, Ormandy conducting. NBC Red network, Thursdays at 11:35.
Pittsburgh Symphony, Modarelli conducting. NBC Blue network, Thursdays at 8.
Rochester Philharmonic, guest conductors. NBC Blue network, 3:15, on Jan. 23, Jan. 30, Feb. 20. Rochester Civic Orchestra, Harrison conducting. NBC Blue network, Wednesdays at 3. Eastman School Symphony, White conducting. Alternating with school ensembles. NBC Blue network, Thursdays at 3:15.
Los Angeles Philharmonic, Klemperer conducting. NBC Red network, alternate Fridays (began Jan. 24) at 5:45.
Boston Symphony, Koussevitzky conducting. NBC Blue network, Saturdays at 8:15.
Chicago Symphony, Stock and DeLamar conducting. Mutual network from WGN, Saturdays at 9:15.
Cincinnati Symphony, Goossens conducting. WOR, Mutual network, alternate Saturdays (began Feb. 15), at 8:30.
NBC Symphony, Black conducting. NBC Blue network, Saturdays when Boston Symphony is on tour, 8:15.
Radio City Music Hall, NBC Red network, Sundays at 12:30.

Little Symphonies:

Alfred Wallenstein's Sinfonietta. WOR, Mutual network, Wednesdays at 9:30.
String Symphony, Black conducting. NBC Blue network, Thursdays at 8:15.
Bamberger Little Symphony, James conducting. Soloists. WOR, Mutual network, Thursdays at 8:30.
String Sinfonia, Wallenstein conducting. WOR, Mutual network, Fridays at 10.

Operas:

Metropolitan Opera, complete broadcasts of Saturday matinees. NBC Red and Blue networks.
Cesare Sodero Conducts. Soloists. Opera and occasional oratorio programs. WOR Mutual network, Mondays at 10:15.
Understanding Opera. Soloists and chorus. Barlow conductor. CBS network, Tuesdays at 6:35.

Palmolive Beauty Box Theatre. Operettas. Noted singers. CBS network, Saturdays at 8.

Chamber Music:

NBC Music Guild. Mondays, NBC Blue network at 2:30. Tuesdays, NBC Red network at 1:45. Wednesdays, NBC Red network at 2:30 and 10:30. Thursdays, NBC Blue network at 2:30.
Perole Quartet. WOR, Mutual network, Sundays at 11 a.m.
Curtis Institute program. Chamber music groups under Dr. Louis Bailly. Occasional orchestral programs under Reiner. CBS network, Wednesdays at 4:15.
Cincinnati Conservatory program, von Kreisler conducting. Occasional orchestral programs. CBS network, Saturdays at 11 a. m.

Educational Program:

Music Appreciation Hour, Damrosch conducting. NBC Red and Blue networks, Fridays at 11 a. m.

Soloist Programs:

Master Musicians. WOR, Mutual network, Sundays at 8.
Margaret Speaks, Richard Crooks, Nelson Eddy alternating. (Firestone). NBC Red network, Mondays at 8:30.
Grace Moore. (Vicks) NBC Red network, Mondays at 9:30.
Lawrence Tibbett. (Packard.) CBS network, Tuesdays at 8:30.
Eddy Brown. With orchestra, Wallenstein conducting. WOR, Mutual network, Tuesdays at 9:45.
Lily Pons. (Chesterfield.) Kostelanetz conducting. CBS network, Wednesdays at 9.
John Charles Thomas. NBC Blue network, Wednesdays at 9.
Nino Martini. (Chesterfield.) Kostelanetz conducting. CBS network, Saturdays at 9.
Rosemarie Brancato. (Consolidated Gas.) NBC Red network, Sundays at 6:30.
Alexander Semmler. Beethoven piano sonatas, CBS network, Sundays at 10:35 a.m.
Bruna Castagna, CBS network, Thursdays at 8:30.

Miscellaneous Programs:

Magic Key of RCA. Symphony. Black conducting. Distinguished soloists. NBC Blue network, Sundays at 2.
Showboat. With Lanny Ross and Winifred Cecil. NBC Red network, Thursdays at 9.
Women's Radio Review. Littau conducting. NBC Red network, Mondays at 4.
Music Is My Hobby. Distinguished amateurs. NBC Red network, Thursdays at 11.

Schools & Studios

Four Gescheidt Pupils Heard in Studio Recital

Anne Slaight, Eleanor Harris and Alice Burch, sopranos, and Nelson Rae, tenor, were heard in An Hour of Song in the studio of their teacher, Adelaide Gescheidt, on the afternoon of Jan. 29, with Evelyn Austin at the piano. The program included arias from 'Atalanta,' 'L'Elisir d'Amore,' 'La Traviata' and 'Tosca' and songs in French, German, Italian and English for all four singers.

Amy Ellerman Pupils Fulfilling Important Engagements

Amy Ellerman, who has just completed her Vocal Culture Course for Organists at the Guilman Organ School, has numerous pupils active in professional engagements. Harry McKnight, tenor, appeared recently with the North Shore Choral Club of Port Washington, L. I., and the Brooklyn Morning Choral Club. Gertrude Holmgren, contralto, has been engaged as soloist at the West End Presbyterian Church, New York. Fred Lock is singing with Beatrice Lillie in 'At Home Abroad.' Janet Elder was soloist at a recital for the Women's Art Club of East Orange, N. J., and Walter Truelson, tenor, at Sailors' Snug Harbor, Staten Island, on Jan. 26.

Pupils of Ondricek School of Music Give Concert

Pupils of the Ondricek School of Music were presented in concert in the auditorium of the MacDowell Club on the afternoon of Feb. 23. Those taking part included Frankie Zecchino, Frances Henrickson and Lucie Palermo, violinists, and Beatrice Kotch and Fili Monachino-Leitner, pianists. The young violinist offered concertos by Tartini-Ondricek, Vieuxtemps and Wieniawski, and the pianists, works by Saint-Saëns and Bach-Busoni.

Harriot Eudora Barrows Presents Pupils in Recital

A recital in the winter series planned by Harriot Eudora Barrows, New York and

Boston teacher of singing, was given in her New York studios on the afternoon of Feb. 16, by Mme. Barrows's artist pupils, Alice Armstrong Kimball, soprano, and Valerie Esty, contralto. Rolland Tapley, violinist, assisted. Mrs. Kimball revealed a well placed voice of excellent quality. She sang artistically numbers of Mozart, Wolf, Strauss, Chausson, Grovlez, Sadere and Hageman. Mrs. Esty disclosed a resonant voice of exceptional timbre in songs by Rhené-Baton, Poldowski, Trunk, Marx, Carpenter, Besly, Dunhill and MacFadyen. Mr. Tapley played with facile technique, admirable musicianship and artistic interpretations, the Adagio from Vieuxtemps's B Minor Concerto and Sarasate's 'Jota de Pablo.' All three soloists were called upon for encores. Alice Griselle proved a most dependable accompanist. S.

Course in Music Criticism Begun at New York College of Music

Oscar Thompson, member of the critical staff of the New York Sun, formerly with the New York Times, and for six seasons music critic of the New York Evening Post, began a course of ten lectures combined with individual instruction in music criticism at the New York College of Music on Feb. 14. Mr. Thompson is the author of 'Practical Musical Criticism,' and 'How to Understand Music.' He is associate editor of MUSICAL AMERICA.

Constance Clements Carr Sings in Carson Studio

Leon Carson presented his pupil, Constance Clements Carr, soprano, in a miniature studio recital in his New York studio on the afternoon Feb. 2. Miss Carr, with Vera Kerrigan at the piano, gave an admirable rendition of a difficult program which included two Handel arias, a group of songs by Reger and works by Strauss, Lalo, Debussy and Vellones. An English group by Salter, Warren, Slominsky, Leoni and Worth closed the program.

Dalcroze School of Music Awards Vocal Scholarships

Two vocal scholarships at the Dalcroze School of Music for which auditions were held last month, have been awarded to Violet Waltenberg and S. Alonzo Lee. Both of the successful candidates are studying with Florence Turitz.

Passed Away

Charles D. Isaacson

Charles D. Isaacson, lecturer and writer on musical subjects who had conducted musical departments on various New York newspapers, died in Bellevue Hospital, New York, on Feb. 15, after an illness of several weeks.

Mr. Isaacson was born in Brooklyn in 1892, and began the study of music under his father, a violinist. From 1916 to 1921, he was associated with the New York *Globe* as editor of the feature, 'Our Family Music,' and for two years subsequently, conducted a similar department with the New York *Evening Mail*. In connection with this work he directed an immense number of free concerts. With the inception of radio he became connected with various broadcasting stations including WRNY and WGL and acted as narrator on WOR in opera programs. He had also been associated with the San Carlo Opera Company and the Chicago Opera Company. He is survived by his mother, two sisters and one son, Charles D. Isaacson, Jr.

Catherine Pannill Mead

MILWAUKEE, Wis., Feb. 20.—Catherine Pannill Mead, for several years *MUSICAL AMERICA*'s correspondent here, died in hospital yesterday after a brief illness. Mrs. Mead was born in Virginia in 1868, and was educated largely in England. Before her marriage to the late Ferguson Mead in 1893, she was known on the concert stage as a singer and had appeared as soloist with the Theodore Thomas Orchestra, now the Chicago Symphony.

Mrs. Mead was a member of the staff of The Milwaukee Sentinel for nineteen years, serving as both music and dramatic critic. She was also active as a composer. Her song, 'Up With the Flag,' to words by Berton Braley, was the official song of the Milwaukee war mothers at the national convention in California in 1921. She also composed, 'The Sandman Am Comin,' 'The Little Dutch Garden' and 'A Song of Singing.' She is survived by one son, Ferguson, two sisters and one brother.

Maud Cuney-Hare

BOSTON, Feb. 20.—Maud Cuney-Hare, pianist, lecturer and writer on musical subjects, died here on Feb. 13. Mrs. Hare was born in Galveston, Tex., and received her musical education at the New England Conservatory. Her musical career was begun as director of the music department for the blind at the Prairie View Normal School, Austin, Tex. She also traveled through Mexico, Porto Rico, Cuba and the Virgin Islands collecting folk songs, and made research in the field of early American music.

Col. John Chenevix Harrison

LONDON, Feb. 20.—Col. John Chenevix Harrison of the Royal Engineers, father of Beatrice Harrison, cellist, and Margaret Harrison, pianist, died here today. The two musicians who were to have sailed for a tour of the United States yesterday, delayed their sailing a week. They, and two other daughters, May and Monica, were with their father at the time of his death.

Col. Maximilian Brückman

ST. PETERSBURG, FLA., Feb. 22.—Col. Maximilian Brückman, former president of the Philadelphia Männerchor, the oldest German singing society in America, founded in 1835, died here today. He was born in Cassel, Germany, in 1844. A watchmaker by profession, on his retirement at the age of fifty, he gave all of his time to music.

James H. Fillmore

CINCINNATI, Feb. 20.—James H. Fillmore, music publisher and hymn writer, died on Feb. 8. Mr. Fillmore founded the Fillmore Music House in 1879 and conducted it until ill health made it necessary

NATIONAL SYMPHONY AIDED BY PIANISTS

Myra Hess and George Gershwin
Soloists—Brahms Chamber
Music Evening Given

WASHINGTON, D. C., Feb. 20.—The National Symphony presented two pianists on its recent programs, Myra Hess playing the Brahms Concerto in B Flat on Feb. 2, and George Gershwin appearing as soloist in his Concerto in F and as conductor in the Suite from his opera 'Porgy and Bess.' Miss Hess played superbly, giving full rein to her virile temperament through which one feels the control of a fine musical mentality. The following evening a second Brahms concert was given at Memorial Continental Hall when Hans Kindler took up again his role of 'cellist.' The program was exclusively of chamber music played by the Musical Art Quartet assisted by Myra Hess, Dr. Kindler and George Wargo, violist of the National Symphony. The six string instrumentalists were heard in Brahms's Sextet No. 2 in G, followed by the Quartet No. 2 in A Minor played by the Musical Art Quartet, with the concluding Trio No. 3 in C Minor played by Myra Hess, Dr. Kindler and Sascha Jacobsen.

The appearance of Mr. Gershwin had been long anticipated and he received a warm welcome from a capacity audience. He gave a remarkable performance of his concerto which proved to be the more interesting of the two works by him scheduled on the program. The Suite is a colorful number well written for orchestra and he conducted it with dash and brilliance. The orchestra played a melodic group which contrasted strongly with the Gershwin numbers, including Vivaldi's Concerto Grosso in D Minor, the 'Dance of the Blessed Spirits' from Gluck's 'Orpheus,' and Smetana's symphonic poem, 'The Moldau.'

Singers New to Washington, Heard

Two new singers were introduced to Washington audiences recently at Mrs. Lawrence Townsend's Wednesday Morning Musicales at the Mayflower Hotel, Charles Kullmann on Feb. 6 with Grete Stueckgold, and Emanuel List on Feb. 12 with Lotte Lehmann. Mr. Kullmann's warm tenor and sincerity in musical interpretation won him an ovation. The fine artistry of Mr. List was also notable. With these artists were the two sopranos who have a large number of admirers in local circles.

On Feb. 11 Nino Martini was presented in full length recital at Constitution Hall by Dorothy Dorsey and drew one of the largest audiences of the season. With Miguel Sandoval at the piano, he gave a program which appealed to the many admirers which his radio and screen successes have gained for him here. His singing was marked by suavity and elegance. Andres Segovia returned for a second time

for him to retire recently. He composed a number of hymns that achieved considerable popularity. Henry Fillmore, a band leader, is his son.

Mary D. Wasserboehr

VERSAILLES, Ky., Feb. 20.—Mary D. Wasserboehr, music teacher and organist, died here on Feb. 8. Born here in 1853, she had been organist at St. John's Church for fifty years until compelled to resign several years ago on account of failing eyesight.

under the auspices of Concerts Intimes in one of the finest recitals of the season at the Shoreham Hotel on Feb. 4. A novelty on his program was the first performance here of Castelnuovo-Tedesco's 'Capriccio diabolico' composed for Mr. Segovia.

ALICE EVERSMAN

Orchestral Concerts

(Continued from page 30)

not only today's last word in technical finish and tonal adjustment on the part of an orchestra of the highest quality, but a richness and maturity of feeling such as is to be expected only of a conductor who has communed long and lovingly with the music of the North German master.

Goldmark's 'Rustic Wedding' Symphony, though much played by lesser orchestras throughout the country, was something of a novelty for Philharmonic subscribers. Mr. Toscanini omitted the finale, ending with the love music. Exquisitely played, the music was altogether pleasurable, if certainly not of an order to generate excitement. That was to be found in the 'Bydlo' and 'Gate of Kieff' sections of the Moussorgsky work, as intensified and magnified in Ravel's instrumentation, and, beyond Ravel, by Toscanini's superb performance.

Molinari Leads Novelties with
Philadelphia Orchestra

Philadelphia Orchestra, Bernardino Molinari, conductor. Soloist, Alexander Kelberine, pianist. Carnegie Hall, Feb. 18, evening:

Overture to 'The Secret of Suzanne' Wolf-Ferrari
Concerto, 'Canti della Stagione Alta' Pizzetti
(First time in New York)
Symphonic Poem, 'The Dream Pedlar,' Op. 50 Emerson Whitthorne
(First time in New York)
'Don Juan' Richard Strauss
'Moto Perpetuo' Paganini-Molinari
(First time in New York)

Not only was it a pleasure to hear Maestro Molinari again, but it was a source of satisfaction to many to hear the band from Philadelphia seated as an orchestra should be, with the second violins in their proper place at the conductor's right and the cellos in their time-honored position with the conductor facing them. The sound that reached our ears was thus properly proportioned.

The Italian conductor was in control of his men from the bubbling, opening measures of the Wolf-Ferrari. The playing his men did was not of that high-tension variety which they are so often obliged to produce, but a more reasonable and just kind that places conductor and players at the service of the music.

Pizzetti's piano concerto 'Songs of Summer' proved to be one of his admirable works. Composed in 1930, it reveals the same richness of invention, the skilled use of ecclesiastical modes, and the ingenious orchestral writing that won us in his opera 'Fra Gherardo.' Of its three movements the slow second contains the most personal writing, but all have an abundance of melodic material, fresh, truly Italian in spirit and marked by a just sense of values.

The solo part is conceived in thoroughly effective style, giving the performer far greater opportunity for display than is, as a rule, offered in contemporary concertos. Mr. Kelberine was an ideal interpreter, merging his admirably controlled command of the instrument with the orchestral texture in a manner that proved him a genuine artist as well as a pianist of formidable attainments. His tone was meltingly beautiful in the statement of the main subject of the slow movement and his technique more than adequate throughout. He was received with hearty approval, as was Signor Molinari for his able exposition of the orchestral fabric.

New, too, was the Whitthorne symphonic poem, which impressed us as one of its composer's best works, one that moves logically and securely through the many imaginative flights, depicted by the composer in charming prose in Lawrence Gilman's program annotations. Mr. Whitthorne's writing for the modern orchestra is truly masterly, revealing his fine training and broad experience. His colors and

tints, ravishing to the ear, set forth tellingly the varied moods of great delicacy, transparent and luminous. This 'Dream Pedlar' is impressionism of a type that does not pale, but that appeals because of its authentic structural quality, as well as its musical beauty. The thematic material is conceived in melodic terms of real attractiveness, enhanced by a harmonic scheme that is personal and individual. Conductor and orchestra collaborated in an excellent performance, which won Mr. Whitthorne two calls to the stage to bow.

Signor Molinari read the Strauss poem dramatically and scored a hit with his brilliant instrumentation of Paganini's famous etude, played by all the first violins with indisputable virtuosity. The conductor brought the first violin section to its feet at the close to reward them for their superb fiddling.

Serkin Makes Debut in Two Concertos

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloist, Rudolf Serkin, pianist. Carnegie Hall, Feb. 20, evening:

Symphony No. 1 in C, Op. 21.....Beethoven
Concerto in G, Op. 58.....Beethoven
Mr. Serkin
Concerto in B Flat (K. 595).....Mozart
Mr. Serkin
Toccata and Fugue in D Minor.....Bach
Orchestrated by Sir Henry J. Wood
(First time in New York)

This was, in all likelihood, the perfect symphonic concert of the season, in spite of the fact that more than half of it was devoted to concerted music for piano and orchestra, or rather, as many will claim, and with justice, because of it. For the introduction to this country by Mr. Toscanini of Rudolf Serkin in two concertos made possible a presentation of these works as they have not often been heard here before.

Veteran conductor and youthful pianist were in perfect agreement as to the music in which they collaborated, Mr. Toscanini playing the orchestral portions as they should always be played and rarely are, Mr. Serkin delivering the solo parts in a manner that established himself at once as one of the most important pianists of our time. So intensely musical is his conception, so magnificently mature his sense of values, so fleet his fingers and beautiful his tone, that this audience, which never applauds between movements of concertos and symphonies, burst into ringing plaudits at the end of the first movement.

There was a hushed silence throughout that most poetic of brief slow movements, the Andante con moto, in the orchestra, soloist and audience. One felt the magic spell of musical reticence, more telling than all the brazen sonorities in the world.

The Mozart concerto was quite as successfully played by Mr. Serkin, who seems to be as happy in music of this type as in the larger framed Beethoven. At the close of both concertos he was recalled again and again to ringing applause, bringing the conductor out with him to share the ovations. But Mr. Toscanini indicated clearly that he wished to join the audience in its approval by standing back and applauding Mr. Serkin as heartily as any auditor.

The performance of Beethoven's First Symphony was indescribably perfect, played with reduced orchestra. No one makes this symphony so delectable as does Mr. Toscanini. There was much to admire, too, in his performance of the Bach, resplendent in Sir Henry J. Wood's orchestral setting, one which employs a greatly augmented modern orchestra. It is far superior to the Stokowski version, as it does not alter the character of the music, despite its use of instruments and colors unheard of in Bach's time.

Berkley and Kahn Conclude Series

Harold Berkley, violinist, and Marion Kahn, pianist, gave the last in a series of three sonata evenings at the MacDowell Club on Feb. 17 before a large audience when they played Mozart's Sonata in G, the César Franck in A, and Howard Brockway's Sonata in G Minor, with ability and pronounced ensemble skill.

They gave the second in this series on Jan. 20, playing works by Beethoven, Weiner and Bloch.

The Manhattan Concert Fortnight

(Continued from page 31)

noted pianist-composer provided what has come to be known before this as a "Grainger evening." He not only played the piano in the vivid, motile manner which is peculiarly his, but he also lectured briefly before each piece. And he not only lectured but he also gave miniature lessons in form and analysis with illustrations at the piano taken from the music in hand. The net result was an entertaining and instructive seance spent à la drawing-room with an informed musician from whom one may logically expect to learn many valuable things.

The qualities of Mr. Grainger's pianism are too well known to be commented upon at length here. Suffice it to say that the iron-wristed fortes, the elegant pianissimi, the compelling rhythmic sense, the keen perception of form and the general musical vitality which originally placed Mr. Grainger in the front rank of keyboard artists were as much in evidence as ever.

The program, as may be seen, was an unconventional and eclectic one. The tiny Scarlatti sonata, which reminds Mr. Grainger of a quiet brook, was interesting chiefly for the manner in which it was played. Tchaikovsky's little-known essay in the same form revealed little about the composer not already known from his other music, especially the symphonies. Capriciousness of mood, strong emotional climaxes and inflections of melancholy combined with good piano style are managed with sufficient Tchaikovskian genius to make the sonata worthy of further hearings. Mr. Grainger's own harmonization of the old Dowland melody was somewhat more sentimental and less resourceful than the majority of his arrangements.

The audience was of good size and expressed the highest approval of all phases of the performance. R.

Hazel Griggs and Fay Bricken Offer Program for Piano and Viola

Hazel Griggs, pianist, and Fay Bricken, viola player, gave a joint recital in the Barbizon on the evening of Feb. 16. The two artists offered Brahms's Sonata in E Flat, Op. 120, No. 11, and that by Bax in G. Between the two, Mr. Bricken gave a talk on the viola. The playing of both Miss Griggs and Mr. Bricken was excellent individually and their ensemble at all times good. The Brahms Sonata had a well-rounded performance and one that displayed the ability of both players to penetrate below the surface of their pieces. The audience was highly appreciative. N.

Alexander Brailowsky Returns

Alexander Brailowsky, pianist. Carnegie Hall, Feb. 17, evening:
Toccata and Fugue in D Minor... Bach-Busoni
Pastorale and Capriccio... Scarlatti
Etudes Symphoniques... Schumann
Pictures at an Exhibition... Moussorgsky
Impromptu in A Flat; Ballade in G Minor;
Nocturne in D Flat; Polonaise in A Flat
Chopin

Mr. Brailowsky came back to these shores after four years and aroused a more than common interest not only because of the qualities which have won him admiration and respect in the past but also because of several newly developed aspects in his art and technique. First and foremost an interpreter of lyrical tendency, the pianist has added a command of structure and an intellectuality to his playing, combined with a sterner approach to "big" music that show him to be a well-rounded artist.

This was demonstrated principally in the Chopin, oddly enough, for Mr. Brailowsky has always played Chopin with insight and poetic feeling and many have felt that was enough. However, the more grandiose works in the group had their turn as well as the gentler ones, and it was in this display of virtuosity plus emotional sensitivity that Mr. Brailowsky scored most heavily. Some of the warmth that might have been expected from him in an approach to Schumann was lacking in the Etudes, but they were given with spirit and verve and a musicianly character. Scarlatti fared extremely well at the hands of a man who knows the cunning differentiations of light

and shadow and is able to infuse into these works the delicate grace and winsome countenance of the small masterpieces.

Moussorgsky's pieces were charmingly done, although in one's ears the Ravel orchestration still rang from a previous Philharmonic performance, and the original piano investiture seemed a little thin—no blame to Mr. Brailowsky and his admirable interpretation of them.

Auditors showed the pianist that he was indeed more than welcome back. Q.

Steele and Clovis in Duet Program

Eleanor Steele, soprano; Hall Clovis, tenor. Brooks Smith, accompanist. Town Hall, Feb. 17, evening:

'Gelosia'.....Steffani
'Voglio cantare e bere'.....Trajetta
'Va piu non dirmi infida'; 'Che Cangri
'Tempre'.....Assioli
'Nur dir will ich gehören'; 'Nur wer die
'Sehnsucht kennt'.....Schubert
'Liebesgarten'; 'Wiegenlied'.....Schumann
'Night Clouds'; 'Rain Song' (Mss).....
Katherine R. Heyman
'Puis qu'ici—bas toute ame'.....Fauré
'La Passion'.....Tchaikovsky
'I dream of Jeanie'.....Foster-Smith
'De Gospel Train'; 'Sometimes I Feel Like
'a Motherless Child'; 'Scandalize My Name'
.....Arr. by H. T. Burleigh

The elements of novelty and personal charm count heavily with those who gather at the infrequent recitals of these unique and delightful duetists. This type of dual performance is rare enough to stimulate considerable interest, not only in the vocalists but in the uncommon literature which comes within their sphere. Among the latter, one counts such illuminating antiques as the Steffani and Trajetta excerpts, apparently scenes for two voices from obsolete operas of these composers. The picturesque little Eighteenth Century pieces by Assioli come also in this category. The Lieder we are accustomed to hear as solos, yet they seem to lose nothing in duo arrangement.

Miss Steele and Mr. Clovis are well known for their expertness in presenting music of this type. Their voices, both carefully trained and of pleasing quality, move and entwine beautifully together. One complements the other, and there is a consonance of spirit and temperament which develops a superior kind of united artistry.

Long applause and unusually abundant floral tributes assured the singers of the high esteem in which they were held by their listeners. R.

Loudon Greenlees in New York Debut

Prepossessing in appearance and in demeanor dignified, Loudon Greenlees, Scottish baritone, made his New York debut in the Town Hall on the afternoon of Feb. 18. His voice, while not overstrong or resplendent in volume, was used with intelligent and expressive care, and in Handel's 'Dank sei Dir, Herr,' more than adequately conveyed the majestic sentiment of that work. It was in music of a broad and flowing character that he was at his best, for of the Lieder on his program, Wolf's 'Fussreise,' was less satisfactory than Schubert's 'An die Leier,' or the former composer's 'Der Genesene an die Hoffnurg.'

Strauss's 'Traum durch die Dämmerung,' sung in half-voice, and 'Zueignung,' by the same composer, appealingly performed, were followed by 'Laggiu, Tra i giunchi di Genesareth,' from Boito's 'Nerone,' and 'Nemico della Patria' from 'Andrea Chenier,' by Giordano, both well done, though in the latter some high tones were a trifle forced and the voice lost some of its warmth. English and Scottish traditional airs and works by C. V. Stanford, Peel, White and others conclude the program. Stuart Ross was the sympathetic accompanist. P.

Choir Sings Gregorian Chants

An interesting and unusual program was given by the choir of the Pius X School for Liturgical Music of the College of the Sacred Heart, New York, on the evening of Feb. 18 in the Town Hall.

The offerings by this group of women's voices were principally Gregorian chants

interspersed with music by early church composers such as de Lassus, Palestrina and Vittoria, as well as Bach, Byrd and Schubert. The difficult business of conducting the Gregorian divisions of the program was expertly dispatched by Julia Sampson, while the other works were given under the baton of Achille Bragers, who also acted as organist, while Miss Sampson was on the podium. Frank Crawford Page was the second organist.

While all of the performances of the evening were on a clearly superior musical plane, particular approbation must go to the singing of the rhythmically and intervallically perplexing chants. At no time were there disagreements in pitch, nor was the ensemble out of co-ordination. Good balance of parts, well trained and pleasing voices and apparent authority in interpretation contributed to the artistic significance of the concert. R.

Zimbalist Plays Mozart and Glazounoff Concertos

Efrem Zimbalist, violinist. Theodore Saldenberg, accompanist. Town Hall, Feb. 19, evening:

Concerto in A.....Mozart
Rondo.....Mozart-Kreisler
Concerto in A Minor.....Glazounoff
'Hungarian' Dance.....Brahms-Kreisler
'The Flight of the Bumble Bee'
Rimsky-Korsakoff-Hartmann
'Air de Lenax'.....Tchaikovsky-Auer
'Carmen' Fantasy.....Bizet-Sarasate

A virtuoso program of standard dimensions and content is Mr. Zimbalist's traditional offering to the throngs who have followed his career as untiring, devoted and appreciative listeners over a considerable period. Mr. Zimbalist solved nearly all of the technical difficulties implicit in his instrument and most of the interpretative ones a number of years ago, so that today there remains little for the reviewer but to record whether or not the immediate event kept to the accustomed Zimbalist altitudes. Unquestionably the present recital did.

The Glazounoff Concerto began with somewhat less bravura and boldness of accentuation than usual, and thus seemed weak. But later in the first movement, and with the advent of the Andante, the violinist took a firmer hold of the dramatic possibilities suggested by this finger-taxing work which signals, often at quite embarrassing junctures, for a free play of the most highly trained and supple technical mechanism. In addition, Mr. Zimbalist developed melodic details into things far more sanguine than the pale blurs of tone that emanate when the performer clearly is straining merely to play the notes. His Mozart, too, represented a fine piece of interpretation; less communicative than the Glazounoff perhaps, but equally perfect in intonation, proportion and artistic finesse.

The swift, brilliant Rondo, arranged in typical style by Kreisler, particularly delighted the audience. A special mode of praise should go to Mr. Saldenberg for his expert accompaniments. R.

Schnabel's Sixth

Artur Schnabel, pianist. Carnegie Hall, Feb. 19, evening:

Beethoven Program VI
Sonata quasi una fantasia, in E Flat,
Op. 27, No. 1
Sonata in C ('Waldstein'), Op. 53
Sonata in G, Op. 49, No. 2
Sonata in E, Op. 109

On the whole this list was not as well calculated to display the finer aspects of Mr. Schnabel's art to the best advantage as some of the previous programs. There were again the largeness of intellectual grasp; the strong, sure architectural sense; the ability to hold the vision of a work as a whole unvaryingly and the ready facility in coping with technical problems. At the same time there was much unpleasantly forced tone and there were many instances of rhythmic instability, notably in the first movement of the 'Waldstein,' which was taken at a speed to which clarity had to be sacrificed and with considerable fitfulness as to tempo, with the consequent slighting of beats. The Adagio was sentimentalized and the Rondo reached its climax in an unusually rapid coda.

The finest moments of the evening were the first and third movements of the opening work and many pages of the Op. 109. The Scherzo, however, of the E Flat was heavy in conception and both it and the

Trudi Becomes a Puppet



Trudi Schoop in Straw and Wires as Fridolin

The Yale Puppeteers, widely known for their portrait puppets, made a puppet of Trudi Schoop as Fridolin, during the recent run of the Schoop Comic Ballet in New York, and presented it to her at a reception at their studio, Club Guignol. Yale Puppeteers are touring under the management of Catharine A. Bamman.

final movement were marred by harshness of tone. In the E Major sonata the romantically free spirit of the opening Vivace was admirably projected, while the theme of the third section and some of the variations were imbued with a spiritual ecstasy and a certain soaring aloofness, but there were other spots where hurried tempo and jangled tone combined with thick pedaling provided major defects. The little sonatina in G was kept within its natural dimensions and given a business-like reading, without any too much stress upon its lyric possibilities. The audience was again a large one. C.

AUDREY NEWITT, contralto. ETHEL SMITH FORD, violin. Ruth Wunderlich Landes, accompanist. The Barbizon, Feb. 4, evening. Aria from 'Don Carlos,' songs in Italian, German and English. The Gounod-Sarasate Fantasy for Violin.

VALENTINA AKSAROVA, soprano. Pietro Cimara, accompanist. Aolian Hall, Feb. 5, evening. Arias from 'Le Cid' and 'The Marriage of Figaro.' A group of Corsican songs by Henri Tomasi, having its first American hearing. Two Russian groups and one of French and Italian works.

ZDENKA DUFKOVA, soprano. Anca Seidlova, pianist. MacDowell Club, Feb. 16, evening. Program of Slovak music under the auspices of the Slovak Narod Literary Circle. Works by Smetana and Novak and folk music.

LUCILLE BROWNING, contralto. Servius Kagen, accompanist. Barbizon, Feb. 19, evening. Brahms's 'Zigeunerlieder,' a group of early French and Italian songs, one in English and one in German.

Renée Norton Gives Prize Recital

Renée Norton, mezzo-soprano, a winner in the MacDowell Club Young Artists Contest, gave her prize recital in the club auditorium on the evening of Feb. 10, with Ernő Balogh at the piano.

Miss Norton offered a group by Brahms, one by Debussy, Tosti, Respighi and Cimara; the aria of Cimène from 'Le Cid'; a group by Erich Wolf and Hugo Wolf; and a final one by Gretchaninoff, Kramer and Balogh. The young artist exhibited a voice of fine quality well placed and an ability to color it to the needs of the varied emotions of the songs presented. If her choice of Brahms and Wolf songs was somewhat stereotyped, she sang them well and even made the somewhat banal Massenet aria interesting. D.

Popular Promenade Concerts Begin in London

Short Winter Series Attracts Usual Amount of Attention—Sir Henry Wood Conducts—Menuhins Draw Throng to Recital—Impressive Christmas Services in Cathedrals

By BASIL MAINE

LONDON, Feb. 15

ON Dec. 30 another two weeks' season of Winter Promenade Concerts began. The crowded floor of Queen's Hall, and the fact that almost all the seats were taken confirmed the judgment of the B. B. C. in arranging these concerts once again. They need no longer be regarded as an experiment. And if there had even been any doubt as to who is the most popular broadcaster among musicians, it could not exist in face of the acclamation given Sir Henry Wood. His popularity, however, has its drawbacks, and at times he appears to be bowing the knee in the house of Rimmon with real conviction; as, for example, when he conducted an item called Prelude—after the Partita in E. In spite of the fact that this was a speed-trial, and a record-breaking one, that prelude was a long way after the partita. In the name of J. S. Bach, I lift a small but, I hope, audible voice in protest.

For the rest, the program had been well calculated to give the series a popular send-off, both in the choice of music and of artists; and it was always the performance rather than the music that was applauded. The typical promenade in the Queen's Hall is far more interested in fingers and voices than in a composer's mind. Of Rachmaninoff's second piano concerto that evening, Solomon was the hero—how he revelled in its melancholy oratory! Of Weber's 'Ozean,' Eva Turner was the heroine, and her singing of it was indeed heroic. Of Beethoven's Fifth, Wood was the hero.

Proms Bring Benefits

Still, the Proms bring many benefits with them; it is not on account of snobbery, but rather because they give rise to confusion in critical standards and judgments. Some point to that crowd on the ground-floor and cry: "Who dares to say that England is an unmusical country?" Others point with scorn and declare that this is the best evidence of England being a land, not indeed without music, but without musical sensibility. The truth is with neither of these parties. For the Proms represent that new public for music, drawn in from highways and byways by radio magnetism, and of which the greater part has only just begun to learn the alphabet of music and interpretation.

As I say, there are compensations for the music seeker. On Jan. 4, for example, he was enabled to hear a first performance in England of Shostakovich's Piano Concerto, No. 1. Trumpet and strings. Then on Jan. 7, he was able to hear (and see, if that was an aid,) Bela Bartók as soloist in his second piano concerto. This was an all-Hungarian concert—the reader cannot imagine how Hungarian the B.B.C. has lately been in its tastes.

Kodaly was to have come over to conduct his 'Hary Janos' Suite, but was prevented by illness. Compositions of Liszt and Dohnányi completed the pro-

gram. Dohnányi himself, is coming over to play at a B.B.C. concert on Feb. 12, when the chief work will be Stravinsky's 'Oedipus Rex.' Besides those I have mentioned the singers included Isobel Baillie, Maggie Teyte, Stiles-Allen, Harold Williams, Keith Falkner, Walter Widdop, John Brownlee and Norman Alling; the solo players in-



Sir Henry Wood Again Conducts London's Proms

cluded Rubinstein, Helen Perkin, (an outstanding young artist), and Tally D'Aranyi. The leader of the orchestra was again Maria Wilson.

A Tribute to Colles

A luncheon was given on Jan. 16 to Dr. H. C. Colles at the Victoria Hotel, S.W. This was given by friends to mark thirty years of service to *The Times*, and his completion of twenty-five as its chief music critic. Sir Hugh Allen proposed the health of the guest of honor in a delightful speech. Dr. Colles's work as a critic has always been a credit to English journalism, and, quiet in influence, it has been a major force in maintaining the general high standard of music criticism in this country. It may be thought that dignity is thrust upon his Saturday articles by their environment; that, whatever his private thoughts and inclinations may be, the music critic of *The Times* must at all costs be decently neutral wherever there are no angels to side with. That is a misconception; for there is no arena in English criticism where decisive blows are dealt more swiftly and with so little show. This fact enhances the value of the praising word which Dr. Colles gives with equally good judgment. Fellow critics, many of Dr. Colles's associates at the Royal College of Music, some of the contributors to his edition of Grove's Dictionary, and others, in their persons paid tribute to his work on behalf of church music and musical education.

The recital of Yehudi and Hephzibah Menuhin at Queen's Hall on Jan. 14, was sold out weeks before. Such a concert presents a problem to the managers. Queen's Hall is too small for the Menuhin's public; the Albert Hall is too big for a sonata recital. What can be done?

The audience was much amused at the girl's shyness in receiving applause and at her brother's whispered instructions in this particular technique. But, unless it was weight in the Brahms No. 3, nothing was lacking in her piano technique, and her sense of interpretation was remarkably balanced. A compliment was paid to Yehudi's friend and mentor, Georges Enesco, by the inclusion of his third sonata, an intense and sometimes eloquent work based upon Roumanian popular melodies, but too rambling to be regarded as a sonata.

At Christmastide the concert halls in

London are silent except for such occasions as the Royal Choral Society's carol concert in the Albert Hall. But there is plenty of music worth hearing elsewhere. The tradition of English church music is shown at its best at this time of year, and we have many societies that do honor to our fine native carols.

The English carol has had its ups and downs, but discounting the various unhappy perversions, our ancient, middle-aged and modern carols make an impressive collection. Especially encouraging is the recent revival of carol writing for which, I think, the late Peter Warlock was chiefly responsible.

And our organized carol singing is no less impressive. Admirable performances are given annually by such bodies as the Oriana Madrigal Society and the Westminster Abbey Special Choir. Most of our cathedrals provide a carol service where the singing is in keeping with the Anglican tradition at its worthiest.

Service at the Abbey

This Christmas, as usual, the Cathedral was quite full some time before the service began. The custom is to turn out the lights as the choir, followed by the clergy and the bishop, walk down the nave, singing by lantern light. Carols are sung in each corner of the cathedral and from time to time there is an interlude of organ music. Finally, when the procession arrives back at the choir, the building is flooded with light, and the saints and martyrs which are carved in stone above the altar, seem to break into life and movement.

A feature of this beautiful service is the number of new carols which are always included, and this occasion was no exception, for we heard a number of unfamiliar examples by Martin Shaw, Benjamin Dale

and Benjamin Britten. The last-named is a young composer from East Anglia who has already given evidence of uncommon creative power, especially in his large-scale Choral Variations called 'A Boy Was Born,' of which an admirable performance was broadcast on Dec. 29 by the B.B.C. chorus and the choirboys of St. Albans, Holborn.

A more austere carol service is that which is given annually in Norwich Cathedral as part of the local Philharmonic Society's season. This year, on Dec. 27, the congregation assembled in the choir and transept instead of in the nave. The singers and Dr. Heathcote Statham, the choirmaster, were in the triforium too far away from the organ to be accompanied with any safety. So the carols were sung unaccompanied and at intervals. Dr. Conway, organist of Ely Cathedral, played a number of organ works, not all of which were worthy of the occasion.

Another memorable experience was the Christmas Eve carol singing at King's College Chapel, Cambridge. The singing there is undoubtedly assisted by the acoustics of that superb building; even so, the choral tradition that flourished like a green bay-tree under Dr. A. H. Mann's supervision is still strong and fruitful under the care of Bernard Ord. Paradoxical as it may seem, one can say in the same breath that it is characteristic of the best of Anglican music-making and that nothing quite like it is to be heard anywhere else in the country. Another adornment of this service is the reading of nine lessons, the readers being chosen from various members or servants of the college, beginning with a choir boy and ending with the provost. The service is always broadcast, and I have reason to believe that it is a spiritual rendezvous for Cambridge graduates all over the world.

SMETERLIN SOLOIST WITH KOUSSEVITZKY

Boston Orchestra Plays 'Three Jewish Poems' by Bloch—Russian List Given

BOSTON, Feb. 20.—Jan Smeterlin, the eminent Polish pianist, was the soloist at the pair of concerts on Feb. 7-8, for which Dr. Koussevitzky arranged the following program:

Three Jewish Poems.....Bloch
Concerto No. 2 in F Minor, Op. 21...Chopin
Symphony No. 1 in B Flat Op. 38 Schumann

The Boston Symphony has always been conservative in the matter of selecting soloists, but the delay in calling Mr. Smeterlin has never seemed quite justified. He is a pianist of many virtues. His legato is one of the most beautiful to be heard today and his grasp of the fundamentals of musical interpretation is complete. Furthermore, he plays with relaxed ease and displays a refreshing lack of showmanship. The ubiquitous critic who quarrels with Mr. Smeterlin's choice of concertos must nevertheless concede him a performance entirely revelatory.

The three tone poems by Bloch are taut expressions of deep feeling, at times overpowering in their vociferation. Their sincerity however, is unquestioned and from them Dr. Koussevitzky and his orchestra drew many unsuspected subtleties.

At the fourth concert of the Monday series by this orchestra on Feb. 10, Dr. Koussevitzky repeated the Bloch items adding Pick-Mangiagalli's admirable arrangement of Two Preludes by Bach, the Symphonic Fantasia, Op. 49, of 'Pohjola's Daughter' by Sibelius, and

the Brahms Symphony No. 2 in D, Op. 73. Varied fare to please the most catholic taste of this audience, which was roused to a high pitch of enthusiasm for the Brahms. At the third of the Tuesday afternoon series on Feb. 4 Dr. Koussevitzky repeated the altogether charming 'Classical' Symphony by Prokofieff, given recently at the Friday-Saturday concerts, with companion pieces which included Rimsky-Korsakoff's 'Night on Mount Triglav' and Tchaikovsky's Fifth Symphony, a program which pleased a discriminating audience.

GRACE MAY STUTSMAN

GUILD OFFERS BALLOT

Members of Metropolitan Opera Group to Vote on the Repertoire

A new service has been extended its members by the Metropolitan Opera Guild, Mrs. August Belmont, chairman, in the form of an opera ballot by which they may express preferences concerning the operatic repertoire.

At a meeting of the board of directors of the Metropolitan Opera Association, Inc., held on Feb. 3, two resolutions were passed: one in recognition of the work done by Mrs. Belmont and her colleague in organizing the Guild, and the second, in appreciation of the interest in grand opera, specifically in the Metropolitan, of the late Louis Eckstein, former director of the board of the Metropolitan Opera.

A small exhibition of costumes and memorabilia connected with the late Marcella Sembrich, together with the modern counterparts of the roles in her repertoire, recently opened at the Grand Central Art Gallery under the auspices of the Guild.